

MUSICAL AMERICA

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SEPTEMBER, 1942

Margot Rebeil

American Soprano

Scores Sensational Success

IN THE NEW AND UNIQUE

CONCERTO *for* VOICE
and ORCHESTRA

by

John Haussermann

American Composer

PREMIERED APRIL 24 *by the* CINCINNATI SYMPHONY ORCHESTRA, EUGENE GOOSSENS, *Conducting*

• ||| "Of all the novelties performed by our orchestra in recent years John Haussermann's vocal Concerto is easily one of the most original and significant. Given a singer of the vocal attainments of Margot Rebeil—whose astonishing musicianship at the premiere delighted everyone—the Concerto can be relied upon to repeat the success it achieved with us in Cincinnati."—Eugene Goossens ||| •



Photo by George Platt Lynes, N. Y.



Photo by Feldsharek, N. Y.

• "The new Haussermann Concerto came off with flying colors. First of all it was not just an experiment in objective writing. It was good music. Its vocal and orchestral colors blended smoothly, yet gave splendid contrasts. Margot Rebeil, proved to be an excellent artist. Her uncanny sense of pitch was a major delight. Her superior musicianship was constantly in evidence. She had full command of the score and proved her powers of invention by constructing her own cadenza from the thematic materials. The audience responded quickly and with enthusiasm."

Howard W. Hess, Cincinnati Times-Star, April 25, 1942

• "A Concerto of great worth. Ethereally beautiful and the artist's voice was of just that calibre to interpret a work of such beauty. Should definitely be in the repertoire of all the major orchestras. Both composer and soloist received a tremendous ovation."

Lillian Tyler Plogstedt, Cincinnati Post, April 25, 1942

• "A new wrinkle in composition: a full-fledged concerto for voice and orchestra."

Time Magazine, May 4, 1942

• "Variety of orchestral coloring displays the voice to excellent advantage . . . A great measure of the success of this unusual composition was due to the musicianship and vocal art of Margot Rebeil . . . The audience fully accepted the work and the applause was spontaneous."

Christian Science Monitor, May 9, 1942

• ". . . Unique in musical literature . . . Frankly melodic and disarming in its directness . . . Margot Rebeil achieved an extraordinary feat in mastering this formidable vocal part."

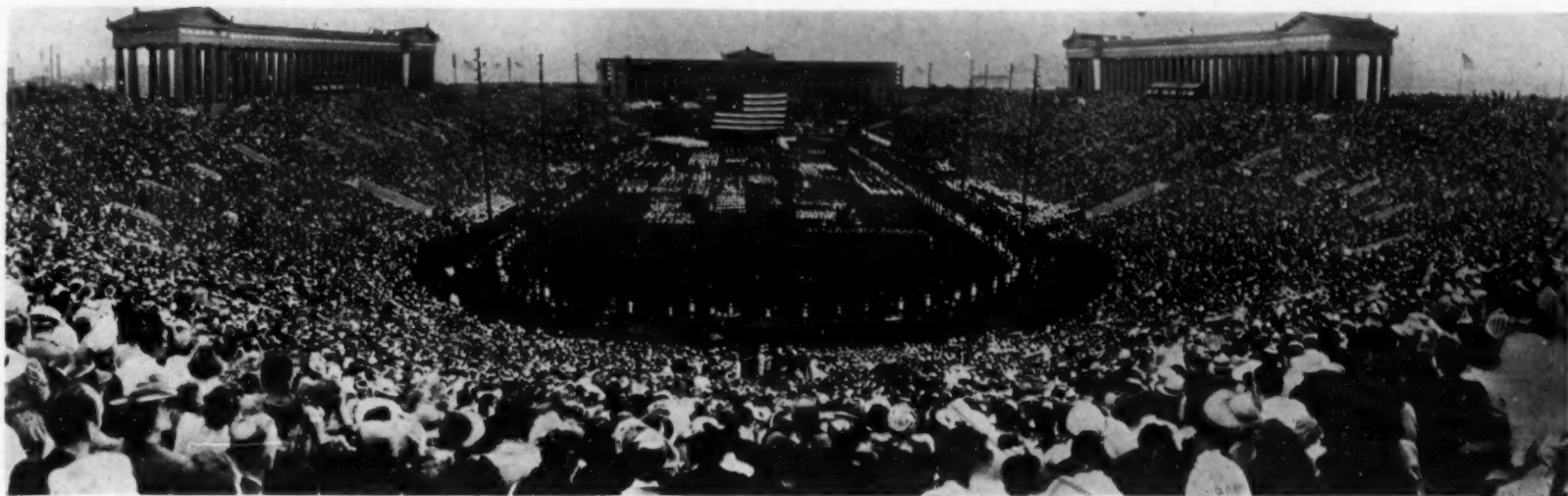
Frederick Yeiser, Cincinnati Enquirer, April 25, 1942

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MUSICAL AMERICA

Throngs Rally to Music in Chicago and Boston



FESTIVITIES AT SOLDIER'S FIELD

A View of the Audience of More Than 90,000 Gathered for the Thirteenth Chicago Music Festival, a Patriotic Tribute from Music Forces (Story on Page 19)

MUSIC CLUBS CANCEL DETROIT BIENNIAL; PLAN AIR FESTIVAL

Federation Presidents at Meeting in Providence Vote to Omit Convention Because of War Emergency—Delegates from 34 States Attend

Resolution Condemns Petrillo

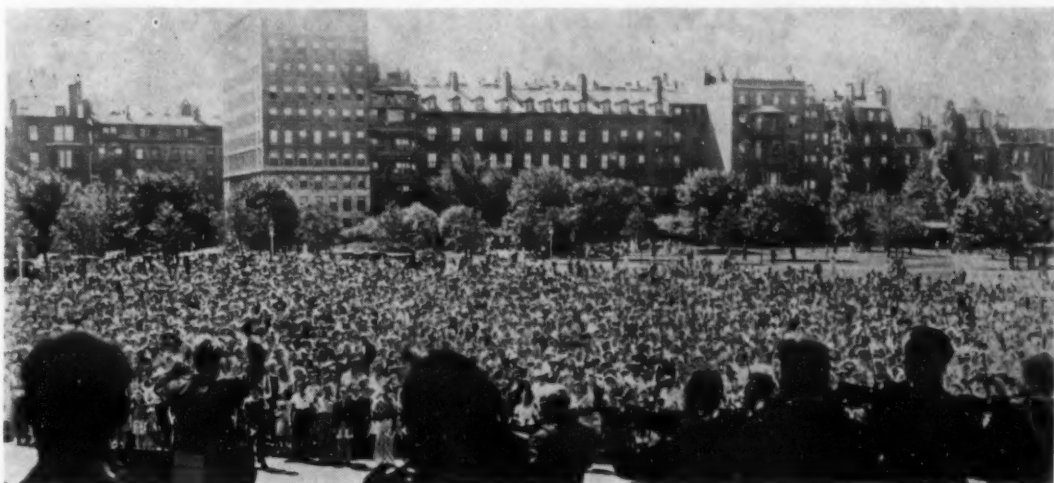
Document Calls on Members to Protest to Unions—War Service Report Made—Exchange of Young Artist with Brazil Ratified—May Commission One-Act Opera

PROVIDENCE, Sept. 4.

A RESOLUTION condemning the recent order of President James C. Petrillo prohibiting members of the American Federation of Musicians from making records for broadcasting was passed during the first day's session of the Board of Directors, the State and District Presidents' Council and the National Chairmen of the National Federation of Music Clubs meeting in the Biltmore Hotel, Aug. 30 through Sept. 2. The document called on federation members throughout the country to make representations of disapproval to local unions "on the ground that such a ban is detrimental to the morale of a nation at war." It was voted to send copies to President Roosevelt and Mr. Petrillo with the added statement that the resolution "represents the viewpoint of at least 450,000 citizens who regard Mr. Petrillo's action as the most serious blow thus far struck at American musical culture." Following this, the presidents of thirty-four state federations sent telegrams of protest to President Roosevelt.

Mrs. Anne M. Gannett of Portland, Me., national president, presided over nearly 100 delegates who came from thirty-four states. Be-

(Continued on page 4)



CHILDREN SING AT THE ESPLANADE

A Portion of the Audience of 10,000 Children Singing the National Anthem at a Morning Concert at the Hatch Memorial Shell on the Charles River Esplanade in Boston, Arthur Fiedler Conducting (Story on Page 12)

NEW OPERA PLANS 'BORIS' IN VERSION BY SHOSTAKOVICH

Stokowski to Conduct Original Mussorgsky Score Reworked by Noted Contemporary—All American Cast Scheduled—Ivantzoff to Coach—Chekov Stage Director

MUSSORGSKY'S 'Boris Godunoff' in the pre-Rimsky form but with new scoring by Dmitri Shostakovich, will be presented for the first time in America by the New Opera Company with Leopold Stokowski as conductor, at the Forty-Fourth Street Theatre between Dec. 29 and Jan. 10. The opera will be sung in English, probably the Calvocoressi translation.

The first performance will be for the benefit of Russian War Relief. The cast will be coached by Ivan Ivantzoff, who has sung Boris in many European productions. Michael Chekov, nephew of the Russian playwright, will be the stage director. The cast has not yet been selected.

Mussorgsky first composed 'Boris' in 1868-'69, and completed a revision and expansion of the score in 1872. It was produced in St. Petersburg (Leningrad) in 1874, but was soon withdrawn. Rimsky-Korsakoff's revised version, which is well known here, was first presented in Russia in 1904, and at the Metropolitan in 1913. Neither of the Mussorgsky "originals" has been sung in New York, but a mixed version was given in concert form under Mr. Stokowski in Philadelphia in 1929.

The production of 'Boris' will close the New Opera Company's six-week season, making a schedule of four new offerings in 1942-43. The company's second season will open on Nov. 3 with the world premiere of Walter Damrosch's

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Music Maintains Morale! Music Must Go On!

MUSIC CLUBS HOLD BOARD MEETING PETRILLO WIDENS

(Continued from page 3)

cause of the war emergency it was voted not to hold the regular biennial convention scheduled to take place next year in Detroit but rather to have a one or two-day convention at some central point for the election of officers and the conduct of other necessary business. It is planned to replace the usual American music festival with a "Music Festival of the Air" to coincide with National Music Week. Included will be the Young Artists Contest, awards for which will be made on the basis of radio appearances. The major networks have signified their willingness to cooperate.

Contributions to War Service

Among the many reports presented none was received with more interest than that given by Mrs. Vincent H. Ober of Norfolk, Va., past president and Federation War Service Chairman. Since June, 1941 over 100,000 records, 468 pianos, 833 radios, 2,198 phonographs, 61 phono-radios, 909 band and orchestra instruments and over 16,000 pieces of sheet music have been gathered and distributed to army camps, naval bases and to transports carrying American troops to many continents. These and a variety of other gifts and services have been, and are continuing to be provided through War Service Committees in forty-seven states and in the District of Columbia. Washington State, Rhode Island and Missouri lead in the amount of musical supplies collected and many states are active in raising funds to purchase similar material. It was reported that the Florida Federation leads in the investment of war bonds.

Strengthening of artistic ties with South and Latin America was a topic high on the agenda of the meetings. Upon recommendation of the president it was voted to effect an exchange of young artists with Brazil, an American pianist to be given a concert tour in Brazil with expenses paid and similarly a young Brazilian pianist to be given a tour in this country.

In the current Federation Composition Contest thirteen works for mixed chorus and orchestra were received before July 1, the closing date, according to Helen Gunderson, Louisiana, chairman of the composition contests. In another contest a chamber music award of \$300 will be made on works received up to Nov. 1.

Olin Downes Speaks at Luncheon

At a "Little Red House" luncheon held on Sept. 1, Olin Downes, music critic of the New York Times and a lecturer at the Berkshire Music Center, made an address on the significance of the work of the Center under the leadership of Serge Koussevitzky. He emphasized the fact that young Americans are now the best material in the world from which to select future symphonic players and lauded the work of the student orchestra recently heard at the concerts at Tanglewood. He spoke in place of Dr. Koussevitzky who sent a telegram of regret that need for rest had caused his physician to forbid him to keep the engagement. Randall Stewart of the department of English, Brown University, spoke on Hawthorne and his year and a half stay at the "Little



General Photo

Mrs. Anne M. Gannett, President of the National Federation of Music Clubs (Left), and Mrs. Ada H. Miller, National Finance Chairman and Chairman of the Local Committee

Red House." The house is to be rebuilt under a project of the federation already under way. Etelka Evans, Cincinnati, who, as a girl, lived in the Berkshires, presented the president with a piece of charred wood from the historic cottage. It will become a part of the permanent Hawthorne exhibition to be placed in the house. The musical feature of the luncheon was the playing of Joseph Pepper, violinist, Bayonne, N. J., one of the three winners of the Federation's Berkshire String Contests.

A concert by Rhode Island artists was presented at the Music Mansion, residence of Mrs. George Hail, that evening. Works by American composers dominated the program. Hugh F. MacColl, Providence composer, was represented by 'Noel', a prize winning composition in last year's federation contest, and by 'Sphinx', a two-piano work which won honorable mention. The solo piano version of 'Noel' was given a telling performance by Arthur B. Hitchcock of the department of music in Brown University. He was joined by William Dinnene, also of the University department, for the playing of 'Sphinx'. Elsie L. Hankins, contralto, displayed artistry in a group of four American songs; Blanche N. Davis was at the organ in two pieces by Arthur Foote, and George Jordan, violinist, pleased with a group from Grieg, Korngold and Falla.

Paine Charges Discrimination

Before the musical program John Gregg Paine, general manager of the American Society of Composers, Authors and Publishers, discussed the difficulties in getting hearings for American creative and interpretative artists. He held up to scorn the spectacle of conductors of American orchestras competing for the first performing rights of Shostakovich's Seventh Symphony, saying that "had Roy Harris, an American composer, written that symphony and taken it to Toscanini, Stokowski or Koussevitzky, they wouldn't have performed it."

The federation approved a presidential recommendation that the offer of The New Opera Company to give a contract for the 1943 season to a young artist selected by the federation be accepted if all the details can be worked out. Along these lines, Mrs.

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RECORDINGS BAN

Now Bars Once-Used Transcriptions—Radio and Advertisers Protest

That James Petrillo, president of the American Federation of Musicians, has widened his ban on musical recordings by revoking union permits to make electrical transcriptions which are used only once in broadcast programs and are then destroyed, was disclosed on Sept. 8 at a meeting called for the National Association of Broadcasters in the Hotel Roosevelt. The representatives of transcription companies, advertising agencies and national advertisers were present to consider the music czar's latest move. No statement was issued from Petrillo headquarters.

A statement released by Sidney M. Kaye, N.A.B. counsel, and unanimously adopted by the twenty-four members of the meeting, characterized the ban against single-use transcriptions as "another act of aggression against wartime morale and communications in the United States." On Sept. 3, according to the statement, Mr. Petrillo notified all advertisers and transcription companies which had obtained union permission to record electrical transcriptions after Mr. Petrillo's original ban on recordings went into effect Aug. 1, that the permits previously granted were revoked, and that no further permits would be issued.

Moreover, it pointed out that Mr. Petrillo had admitted in a letter to Elmer Davis, director of the Office of War Information, that "electrical transcriptions for radio, used as intended—once only—are not detrimental to the American Federation of Musicians if destroyed after such use."

May Force Stations to Close

The N.A.B. further argued that electrical transcriptions serve a vital purpose in bringing entertainment and information to radio listeners throughout the country and that income from this source is necessary to a large majority of the radio stations of this country who depend upon it for their continued operation and for the continuance of public service which is especially essential to the public during wartime. Cut off from this source of income, many of these stations would be forced to close, and the communities they serve would be adversely affected.

The income from electrical transcriptions helps the union musician, too, for those who make transcriptions are paid at least as much as musicians on network programs, which is \$18 per hour minimum scale; and in many cases musicians receive more for transcriptions than for network programs, according to the N.A.B.

Asks Law to Counter Union

On Sept. 9 Senator D. Worth Clark, of Idaho, advocated legislation giving the government broad authority to prohibit union orders against musicians making records and electrical transcriptions. Senator Clark told reporters a preliminary hearing had been set tentatively for Sept. 14 by a

Senate Interstate Commerce sub-committee, of which he is chairman, to lay the ground work for asking the Senate authority to explore "the whole field of Petrillo's operations as well as the effect of the bans on public morale."

Union Obtains Postponement

Federal Judge John Barnes on Sept. 10 postponed until Oct. 12 the opening of oral arguments in the government's anti-trust suit to restrain the AFM and Mr. Petrillo from continuing the union ban on the use of recordings and radio transcriptions. The delay was granted at the request of the union to permit Joseph Bradley, chief counsel of the American Federation of Labor, to represent it. The Department of Justice had previously obtained a postponement until Sept. 16.

CINCINNATI, Sept. 10.—Programs of the Cincinnati Conservatory of Music which were scheduled to be broadcast over a nation-wide hookup beginning on Oct. 1, have been prohibited by the American Federation of Musicians, according to an announcement made by George H. Klusmeyer, manager of the Conservatory, on Sept. 9.

He pointed out that the Conservatory has given 220 radio broadcasts in the last eight years and that they had never been banned because the musicians were students. He said that he was advised by local representatives of the Musicians' Union that "it is the national policy of the A.F.M. to permit only union musicians to broadcast." The Conservatory's student orchestra has been led by Alexander von Kreisler, a member of the faculty. It was on similar grounds that the high school orchestra of the National Music Camp at Interlochen, Mich., was forced off the air by Mr. Petrillo in July.

RUSSIAN DECLINES PHILHARMONIC BID

Shostakovich Rejects Invitation by Toscanini to Conduct in New York

Dmitri Shostakovich, Russian composer, declined on Sept. 12 in a message to New York from Moscow, via London, an invitation to appear as guest conductor of the New York Philharmonic-Symphony for the first two weeks in November, explaining that he was not a conductor and that, in fact, he had only once in his life acted as a conductor. The invitation was sent to the Russian by Arturo Toscanini, who recently led the Western Hemisphere premiere of the composer's Seventh Symphony, and by Marshall Field, president of the Philharmonic's board of directors.

Shostakovich said, in refusing the invitation, that he usually confines himself to the piano accompaniment of his compositions.

In his cable to the composer, urging him to accept, Mr. Toscanini had said: "Your visit would have great political as well as musical value and would help to dramatize the close tie between the United States and the Soviet Union in their common cause." To facilitate the composer's visit, Mr. Field also wrote to Ambassador Maxim Litvinoff in Washington, asking his aid "as a music lover and diplomat." Nov. 5, 6, 7, 8, 12, 13, 14 and 15 were the dates held open by the Philharmonic.

Berkshire Festival Ends with Shostakovich 7th

Koussevitzky Conducts First Concert Performances of New Symphony—Russian War Relief Program and Student Production Attract

By FRIEDE F. ROTHE
STOCKBRIDGE, MASS., Aug. 17.

THE first Berkshire Music Festival under the auspices of the Koussevitzky Music Foundation was brought to a successful conclusion the weekend of Aug. 14-16. Always a particularly gala period, these last three days, which also marked the termination of the six-week school semester of the Berkshire Music Center, were especially full. With music and other events, drawing large and eager audiences, excited students, satisfied with the extent of their individual and collective participation, provided an element that has entered perhaps for the first time into the now famous Festival and Music Center activities. It was the consensus of opinion that the student orchestra which Dr. Koussevitzky fashioned and put into shape in this brief period was not only a worthy tribute to his own labor and inspiration, but a remarkable testimony to the talent of our living musical resources.

August 14 was given over to Russian War Relief. Although there was intermittent rain throughout the day as well as throughout the rest of the weekend, a record audience was present. On Aug. 15, the attendance almost numbered 6,000 only some 4,000 less than last year's biggest audiences, when the Boston Symphony was the orchestra and tires and gasoline weren't a problem.

Student Conductors Appear

The afternoon began with a series of events entitled 'Berkshire Music Center on Parade'. This gave the visitor a chance to hear the second student orchestra under the leadership of the student conductors themselves, the work of the Opera Department under the direction of Herbert Graf and a chamber music session enlisting a small choral group and student soloists in works old as well as newly composed at the Center. Calling in the three different departments of work stressed, it permitted even a casual listener to observe the excellence of the training and the fine talents of the performers. In the Theatre there were scenes from 'La Bohème' and 'Porgy and Bess', the former staged, designed and conducted by the capable trio of Graf, Rychtarik and Goldovsky and the latter entirely by the students of the department. In the Chamber Music Hall, this writer came in time to hear Irma Gonzalez, soprano, sing three charming songs by Blas Galindo. Both were visiting guests from Mexico.

Later, with Maxim and Mrs. Litvinov present, there were speeches in the shed by Edward C. Carter, president of the Russian War Relief, and Dorothy Thompson. The Manifestation, as it was called, was fittingly concluded with the singing of Randall Thompson's 'Alleluia' by the Berkshire Music Center Chorus under the direction of Hugh Ross.

The evening concert brought the

Serge Koussevitzky and His Student Players Acknowledge Applause



Below, the Three Soloists for the Benefit Concert. From the Left, Gregor Piatigorsky, Dorothy Maynor and Albert Spalding



Dr. Koussevitzky and Maxim Litvinov, Soviet Ambassador



Spectators Zino Francescatti, Violinist, and Robert Casadesu, Pianist, Buy Chances for Prizes from Natalie Bodanya, Soprano

first concert performance of the Shostakovich Seventh Symphony. For those who had heard it in its earlier radio broadcast under Toscanini, it was a moment of suspense. For those who had not yet heard it, this was a moment of eager anticipation. Following the rousing performance given it by Dr. Koussevitzky, few people were left with any reservations. Whether for its intrinsic music value or for the associations connected with the work, the large audience was demonstrative in its acclaim, giving Dr. Koussevitzky and his youthful orchestra an ovation.

After the Symphony there were three solo groups by Albert Spalding, violinist, Gregor Piatigorsky, 'cellist, who was in unusually fine vein, and Dorothy Maynor, soprano, who was accompanied by Ernest Victor Wolf at the piano.

Saturday evening was given over to two large works for chorus and orchestra; the Bach Magnificat in D and the Beethoven Symphony No. 9. This enabled the audience to observe the excellent work of the chorus trained by Hugh Ross of the Schola Cantorum as well as of the orchestra, whose playing here, however, did not come up to what they did in the Shostakovich. The soloists in the Beethoven included soprano Irma Gonzalez,

of the Berkshire Music Center, Lillian Knowles, contralto, William Hain, tenor, and Mack Harrell, bass-baritone.

On Sunday afternoon, with the sun hiding behind occasional showers, the Festival came to a close with the sixth concert of the series. The Haydn Symphony No. 88 in G acted as an idyllic introduction for the repeat performance of the Shostakovich Seventh, which once more was given a grand hearing and which once again inspired the audience to unbridled manifestations of approval. Dr. Koussevitzky was called out again and again in a demonstration which has now become the accepted thing at Tanglewood.

NBC STRING SYMPHONY TO MAKE CONCERT BOW

Frank Black to Conduct Group in Three Carnegie Hall Programs in Fall

Frank Black and the NBC String Symphony will make their first public appearance this Fall when S. Hurok presents them in a series of three concerts at Carnegie Hall.

Organized eight years ago by Mr. Black, general music director of the National Broadcasting Company, the String Symphony consists of the sixty-four men, the complete string sections of the NBC Symphony.

Tendered as a subscription series, the three fall events are sched-

uled for Oct. 23rd when Mischa Elman, violinist, will be the soloist; the second on Nov. 27 with Egon Petri, pianist, as soloist; and the last on Jan. 15 when Mr. Black will conduct an all-Russian program. Mr. Elman will be heard in the Concerto in G Minor by Vivaldi in a transcription dedicated to the violinist by Tivada Nachez, and in Mozart's Concerto in A. Mr. Petri will play the Bach D Minor Concerto.

Broadcast to Honor Smetana

Commemorating the twenty-fourth anniversary of the founding of the Czechoslovak Republic, Herman Adler will conduct the New York Philharmonic-Symphony in Smetana's symphonic cycle, 'Ma Vlast', at Carnegie Hall on Oct. 26.

PASQUALE AMATO, NOTED BARITONE, DIES AT 64

Sang Principal Roles at Metropolitan Opera for Twelve Years—Made Debut in Naples—Taught Voice at Louisiana University

PASQUALE AMATO, one of the most important Italian baritones who ever sang at the Metropolitan Opera, died suddenly on Aug. 12 while visiting former pupils in Jackson Heights, L. I. He became ill shortly after dinner and died before the arrival of a doctor. He was sixty-four years old.

Amato came to the Metropolitan when Gatti-Casazza assumed the management of the house in 1908, and made his first American appearance there as Germont in 'La Traviata' on Nov. 20 of that year, with Sembrich and Caruso. He was born in Naples on March 21, 1878, and, although his parents wished him to become an engineer, he entered the Naples Conservatory at the age of nineteen, when his voice seemed promising. After three years of study, he made his debut as Germont in 'La Traviata' at the Teatro Bellini in his native city, winning an immediate success. Engagements followed in smaller Italian cities at first, but he was soon heard in Venice and Florence. He sang in London in an Autumn series of operas in 1904, and was especially popular as Escamillo in 'Carmen', but his success was somewhat overshadowed by Mario Sammarco, who was then at the height of his career and a great favorite with the London public.

After singing in Cairo, Alexandria, Athens and various German cities, he was engaged for the Costanzi in Rome, the San Carlo in Naples and the Dal Verme in Milan, where he made his first appearance in 'Andrea Chenier'. Finally at La Scala in 1906, he was heard in the leading baritone roles in 'La Gioconda', 'La Wally', 'Tristan and Isolde', 'Pelléas and Mélisande' and 'Cristoforo Colombo' under the baton of Toscanini. He also fulfilled engagements in South American cities.

An Established Favorite

His debut at the Metropolitan repeated the triumph he had scored in other musical centers and he quickly established himself as a favorite singer in spite of the position held in the organization by Antonio Scotti. During his first season, besides appearing as Gellner in the American premiere of Catalani's 'La Wally', he sang the leading baritone roles in 'The Barber of Seville', 'Pagliacci', 'Trovatore' (a particularly fine piece of work), 'Aida' and 'Faust'. At Marcella Sembrich's farewell to the stage on Feb. 6, 1909, he assumed the minor role of Baron Duphol in a scene from 'La Traviata' in a mixed bill.

He was in the opening cast of the season, Ponchielli's 'La Gioconda', on Nov. 15, 1909, with Destinn, Caruso and Homer, it being Toscanini's first presentation of the work at the Metropolitan. A fortnight later, on Nov. 29, he sang his first American Kurwenal with Gadski and Burrian and Toscanini conducting the work for the first time in America. Another German role was Amfortas in 'Parsifal'. On March 26, 1910, he sang Carl



Amato as a Young Man, When He First Came to the Metropolitan



As Cyrano in Walter Damrosch's Opera

Worms in the American premiere of Franchetti's 'Germania', a role in which he had appeared in Europe. The opera, however, even with Amato, Destinn and Caruso in the cast, did not achieve public approval.

Created Several Roles

His first "creation" of particular importance at the Metropolitan was the role of Jack Rance in the world premiere of Puccini's 'The Girl of the Golden West' on Dec. 10, 1910, with a cast that drew largely upon the resources of the company, and included Destinn and Caruso in the leading roles. In spite, however, of coaching by David Belasco, one of the authors of the original play, and suggestions from the actors who had made it popular, the work did not create the expected "hit" and after languishing for four seasons, disappeared entirely for sixteen. Amato had been the Hidraot of the monumental performance of Gluck's 'Armide' which opened the same season on Nov. 14. The cast also included Olive Fremstad, Alma Gluck, Louise Homer and Caruso. Toscanini conducted.

When Luisa Tetrazzini made her first appearance at the Metropolitan as Lucia on Dec. 27, 1911, Amato was the Henry Ashton. He created the title role in 'Cyrano de Bergerac', in the opera in English by Walter Damrosch and the late W. J. Henderson, on Feb. 27, 1913. On Nov. 22, of the same year he was the Renato of the revival of 'A Masked Ball' with an



With His Family. His Son, Mario, Is at the Left; Mrs. Amato Seated Next to Her Husband; His Daughter-in-Law, Mrs. Mario Amato (Marie Valois), at Right



© Mishkin
As Sheriff Jack Rance in 'The Girl of the Golden West'



© Mishkin
As Escamillo in 'Carmen'

unparalleled cast which included Destinn, Hempel, Caruso, Matzenauer, Seguro and Rothier with Toscanini conducting. It was another superb production which failed to please. On Jan. 2, 1914, he created for America the role of Manfredo in Montemezzi's 'L'Amore dei Tre Re', which remained one of his most popular parts. He was the Escamillo of Geraldine Farrar's first 'Carmen' with Caruso, Alda and Toscanini on Nov. 19, 1914, and on the following Jan. 25, created the role of Napoleon in the world premiere of Giordano's 'Mme. Sans-Gêne' and Farrar and Martinelli, Toscanini conducting. On Dec. 30, 1915, he sang the title role in Borodin's 'Prince Igor', for the first time in America, an excellent characterization which did not save the opera from unpopularity. Another first time in America was the role of Giovanni Malatesta in Zandonai's 'Francesca da Rimini', on Dec. 22, 1916. On Feb. 16, 1917, he was the Athanaël to the Thais of Farrar at her first performance of the opera, although it had been sung in the house by the Philadelphia-Chicago company. He sang the baritone lead with Farrar in the American premiere of Mascagni's 'Lodoletta' (which Farrar relinquished to Florence Easton after one appearance) on Jan. 12, 1917. His final "creation" at the Metropolitan and one of his best was that of Cascart in the flimsy 'Zaza' of Leoncavallo on Jan. 20, 1920.

For several seasons, Amato's many admirers had been troubled by what seemed a deterioration in his singing. This has been variously explained by

an attack of illness, also by unwise tampering with a theretofore excellent method of production upon the advice of an individual not a singer nor a teacher. In any event, Amato found himself unequal to the strain of sustaining the important position he had held for over a decade, and retired to Italy at the close of the season of 1920-1921. He returned for a few performances about ten years later but soon gave up his time to teaching, first in New York and later at Baton Rouge, La., where he taught, coached, and produced many successful operas with student casts at the University of Louisiana. He was held in high regard by his associates there.

Artist of Distinction

On those who heard Amato in his heyday, he has left an impression of an artist of unusual distinction from both the vocal and the histrionic viewpoints. The voice was one of large volume and, originally, of excellent placement. He had a real gift of characterization and while at his best in Italian opera, was excellent also in both German and French works. Added to this he had a very definite individual charm which made him popular not only with his audiences but with his colleagues.

He is survived by his widow, a son, Mario, and a stepson, Spartaco Sinico.

Short funeral services were held in New York, and the body was sent to Baton Rouge for burial on Aug. 17. A requiem mass at St. Patrick's Cathedral in New York is planned for some time in October.

FOKINE, CREATOR OF RUSSIAN BALLET, PASSES



Michel Fokine, a Recent Picture

WITH the death of Michel Fokine on Aug. 22 at the West Side Hospital, New York, the art of ballet lost its most important exponent since Jean George Noverre (1727-1810). The sixty-two year old Russian choreographer contracted double pneumonia while returning from Mexico two weeks earlier. He was admitted to the hospital on Aug. 12 and died in the morning ten days later.

Mr. Fokine is credited with the creation of Russian Ballet, as the world came to know it through the enterprise of Diaghileff and his Russian troupe. While a student at the Imperial Theatrical School in Petrograd he conceived ballet as an expression of dance drama rather than as a demonstration of technical skill for its own sake. He broke with the traditions of the old Italian school of ballet which had been transplanted to Russia, and built the modern Russian ballet which replaced all previous conceptions of the dance. Utilizing the excellent training of the older ballet he gave it purpose and revitalization.

Influenced Other Arts

The influence of Fokine's reformation carried through the sister arts. For although it was Diaghileff who actually brought Stravinsky, Ravel, Strauss, Prokofiev and other eminent composers into the dance world, it was the liberations of Fokine which attracted their interest. Painters like Bakst and Benois collaborated with him also and his belief in the synchronization of the arts in ballet was vindicated by the acclaim of the western world. In all he created seventy ballets, the last of which was 'Helen of Troy' based on Offenbach's 'La Belle Hélène', which had its posthumous premiere in Mexico, D. F., on Sept. 8.

Fokine was born in St. Petersburg, now Leningrad, Russia, on April 28, 1880. From the time he was nine until he was eighteen he studied at the Imperial Theatrical School there. He then became a dancer in the Imperial Theater, where his radical ideas on dancing brought him into conflict with his superiors. He became the lead-

Great Choreographer Was Sixty-two—Designed Seventy Dance Works and Headed Famous Company under Diaghileff - United Arts

er of a group of young dancers believing with him in the necessity for reforms. This group included names that were to become almost legendary in dance circles: Pavlova, Karsavina, Nijinsky and Adolph Bolm.

First Appearance in Paris

Serge Diaghileff, who from 1902 to 1908 had been familiarizing the western world with Russian music, became interested in the new ballet movement and took Fokine's company of dancers to Paris in 1909. He organized the now famous Ballet Russe with Fokine as choreographic director. Fokine's reputation was immediately established. Pavlova and Mikhail Mordkin introduced some of his works to the United States in 1910 and although 'Scheherazade' was considered scandalous in many circles, complaints being registered with the police, the success of the venture was instantaneous. That year Americans saw for the first time 'The Dying Swan', 'Bacchanale' from 'Cleopatra' and 'Les Sylphides' as well as others which have since become standard works in the ballet repertoire.

In the fall of 1919 Fokine came to the United States with his wife, Vera Fokina, for whom he designed many of his dances and who also was his partner. He came at the request of Morris Gest to stage the dances in the extravagant production of 'Aphrodite' at the Century Theater. Oscar Hammerstein and the Metropolitan Opera Company had both attempted to procure his services previously but were unwilling to meet his stipulations.

In 1919 Fokine and his wife appeared several times at the Metropolitan Opera House, attracting capacity audiences. From that time on he was a prominent figure in the American dance world. He worked with Ziegfeld on the 'Follies' one season and was associated with many important ballet troupes in this country. In 1932 he became a naturalized American citizen. His ballets were presented in theaters, stadiums, at beaches and parks and were particularly popular at the Lewisohn Stadium Summer series.

Fokine appeared in nearly every important city of Europe. In addition he was balletmaster of the Imperial Theater, Petrograd, from 1909 to 1918, balletmaster of Diaghileff's Ballet from 1909 to 1914, balletmaster of the Royal Opera, Stockholm, 1910; La Scala, Milan, 1911; Opera, Paris, 1921; Royal Opera, Copenhagen, 1925; National Theater, Riga, 1929; Teatro Colon, Buenos Aires, 1931; René Blum Ballet de Monte Carlo, 1936; Ballet Russe, 1937; Education Ballet, 1939; Ballet Theater, 1940, and head of the Vera Fokina American Ballet since 1925.

Only two men in the history of the dance can equal the importance of Fokine: Lully, who established it as a professional art; and Noverre, who gave it expressive meaning. Many writers have endeavored to minimize the significance of Fokine, pointing to Diaghileff as the creator of modern



© Mishkin

Fokine in His Younger Days as a Dancer

ballet. Since, however, Diaghileff never danced and never designed choreography it can hardly be ascribed to him. His contributions are great, but he only took the ballet as Fokine conceived it and publicized it to the world. It was believed for a while that Fokine was influenced largely by Isidora Duncan. This was based on a statement by Diaghileff to the effect that he had taken Fokine to see Duncan, which gave the ballet-master the germ of his idea. However, Fokine had already presented many ballets before he knew Diaghileff, the first, 'Acis et Galatée' having been designed for Pavlova in 1905. Still others contend it was Benois who

was the prime mover in the new ballet. He, however, was merely an able scenic designer and imaginative collaborator. The ultimate credit must rest with Fokine.

Both Duncan and Fokine were working for the liberation of bodily movement. But they approached it from opposite poles and achieved very different results. Duncan was expressing her reactions to music. Fokine was welding music, scenery and ballet into an art, generally telling a story. He believed movement should be in harmony with the music, just as in an art song the words and the music should have the same stresses. But he

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MORE MUSICIANS JOIN U. S. FORCES

Conductors, Instrumentalists, Composers and Singers Added to Services

Additional musicians and executives in the musical world have been added to the roster of those serving in the American armed forces.

Paul Lemay, conductor of the Duluth Symphony, is a Captain with the U. S. Army Air Corps, serving at Miami, Fla. Wesley Robertson, better known as Ish-Ti-Opi, baritone, is a lieutenant in the Morale Division of the Army. Robert Hufstader, former conductor of the Bach Circle of New York, is with the Army Air Corps at Camp Wheeler, Ga. Dai-Keong Lee, composer, whose 'Hawaii Festival' Overture was played at the Stadium Concerts in New York on July 20, is with the Army Signal Corps, and Charles Richards, coach and accompanist, is also in the Army. Harold Townsend, tenor, is at the U. S. Great Lakes Naval Training Station in Chicago.

Arthur Tree, tenor; Charles L. Wilkes, pianist; James R. Barnes, pianist; Ralph Grossman, baritone; Harry Shub, violinist; are all also serving in the Army.

Arthur Carr, composer-pianist, is a private in the Army Air Corps at Sheppard Field, Wichita Falls, Tex., as is Ernest Kardos, formerly violinist with the Cleveland Orchestra. Jeffrey Gould, baritone, is a private stationed at Ft. Meade, Md. Harold Spaulding, violinist from the Warner Bros. Studio, is also in the Army Air Corps at Wichita Falls. Private Frederick Werle, pianist and organist, is chapel organist at Camp Plattsburg, N. Y.

Walter Prude, formerly an executive with WGN Concerts, Inc., is a Private in the Army Air Corps. John L. Walsh, baritone, conscripted in July, is now stationed at Fort Dix, as a Private. James Meena, baritone from Cleveland, O., is a Sergeant in the Army.

Private John Creighton Murray, violinist, who entered the Army

(Continued on page 23)

CHAUTAUGUA APPLAUDS SIXTY-NINTH SEASON

Symphony and Opera Events Dominate Closing Weeks—Recitalists and Oratorio Attract—Stoessel Leads 'Don Giovanni', 'Rigoletto' Final Offering

CHAUTAUQUA, Sept. 1.

IN spite of the war and the complications that have resulted for those who travel, particularly by automobile, the summer music season at Chautauqua closed with a record of success comparable to that of its other particularly good years. Only a slight decrease as compared to 1941 is reported by Dr. Arthur E. Bestor, president of the Chautauqua Institution, for attendance at the year's assembly, the sixty-ninth in Chautauqua's history. The musical program, though of course only one of the various undertakings of the Institution, remained a leader in popularity and in achievement.

Outstanding in the final weeks were a joint recital in the Amphitheatre by Helen Jepson and John Gurney, two Chautauqua favorites; and performances in Norton Memorial Hall of the operas, 'Don Giovanni' and 'Rigoletto'. Albert Stoessel, the general musical director of Chautauqua's long festival, made one of his infrequent departures from his custom of conducting only the concerts of the Chautauqua Symphony by taking over the musical burdens of the two performances of the Mozart opera. Alberto Bimboni was in his accustomed place as conductor for two representations of the Verdi work. Alfredo Valenti directed the staging of both operas and Jessie Mockel had charge of the chorus.

'Don Giovanni' and 'Rigoletto'

'Don Giovanni', sung on Aug. 14 and Aug. 17, was new to Chautauqua, though Mozart's 'Marriage of Figaro' and 'Abduction from the Seraglio' had figured in past seasons. Like all of Chautauqua's operas (now reaching a grand total of nearly 50), it was sung in English and was readily understood in the favorable intimacy of the handsomely equipped but relatively small theater. Settings consisted of curtains, enabling quick changes in the handling of the opera's many scenes. Hugh Thompson was a Don of aristocratic demeanor and personal charm, who was able to achieve the requisite vocal weight and dramatic intensity in the stirring scene of the defiance of the stone guest near the opera's close. His delivery of the 'Champagne Song' was particularly dashing. Nelson Magill's Leporello was well sung and had distinctive touches. As Don Ottavio, Richard Manning had the long phrases for 'Il mio tesoro'. The Masetto of Francis Rogier and the Commendatore of Gean Greenwell completed the male side of the cast creditably. The women's roles were entrusted to three young singers: Nancy Symonds as Donna Anna, Brenda Miller as Elvira and Vivienne Simon as Zerlina. In spite of limited experience, they met capably the demands placed upon them.

'Rigoletto' on Aug. 21 and Aug.



PRINCIPALS IN 'DON GIOVANNI'

Hugh Thomson (Above) as the 'Don'. (Above Right) Francis Rogier, the Masetto; Gean Greenwell, the Commendatore; and Nelson Magill, the Leporello. (Right) Brenda Miller, the Elvira; Vivienne Simon, the Zerlina; Nancy Symonds, the Donna Anna; and Richard Manning, Ottavio



24 brought with it guest appearances by Josephine Antoine, in which the Metropolitan soprano was at her happiest in the role of Gilda. So successful was her delivery of 'Caro Nome' that it was interrupted by applause. Something of a revelation was Mr. Thompson's embodiment of the title role. The very high tessitura of the part seemed to be of benefit to his tenor-like upper voice, and his impersonation was one of pathos and dramatic conviction. Mr. Manning was a lyrical Duke. In the parts of Sparafucile and Maddalena, the experience and talents of Joan Peebles and Mr. Greenwell were made to count. Stanley Carlson sang Monterone, and among those in lesser parts were Mr. Magill, Mr. Rogier and Thomas Edwards. A repetition of 'Pinafore' on Aug. 12 was given a new turn by the unexpected appearance of Susan Fisher as Josephine. She romped through the part delightfully, and shared with Mr. Thompson (the Captain) and Warren Lee Terry (Sir Joseph) the many recalls of their trio dance.

Haydn's 'Creation' Sung

Oratorio as well as opera, symphony, chamber music and recitals of various types, had its usual place in the summer season. 'The Creation' by Haydn was presented in

the Amphitheatre on Aug. 8, with Walter Howe conducting, and with Miss Symonds, Mr. Manning and Mr. Greenwell as soloists. This was the annual Choral Festival and the ensemble included, besides the Chautauqua Symphony and the Chautauqua Choir, the following choral organizations:

Jamestown Choral Society, Jamestown, N. Y., Howard Zettervall, director; Erie Choral Society, Erie, Pa., Charles LeSueur, director; Youngs-

town Choral Group, Ohio, Mrs. F. B. Horn, director; Choral Unit, Greenville, Pa., Mrs. Luther Malmberg, director; Choral Society, Lisbon, Ohio, Arthur Wise, director; Cattaraugus County Choral, Little Valley, N. Y., Dorothy B. Dye, director; Salamanca Choral Society, Salamanca, N. Y., Phillip D. Smith, director; Choral Society, New Enterprise, Pa., Berger C. Baker, director.

There were also the annual concert of excerpts from 'The Messiah' and various programs of sacred music under Mr. Howe's direction.

Soloists with the orchestra (in addition to those mentioned in the article of a month ago) have included: Mary Van Kirk, contralto; Dorothy Fisher, pianist; Ruth Freeman, flutist; Joan Peebles, mezzo-soprano; Nathan Gordon, violist; Robert Mann, violinist; Josephine Antoine, soprano; Joseph Schuster, 'cellist; Evan Evans, baritone; Jerome Rapaport, pianist (with Mischa Mischa-koff, violinist, and Georges Miquelle, 'cellist, in a Beethoven trio); and, at the final symphony concert on Aug. 26, Mary Becker, violinist. Miss Antoine was the admired soloist of the annual Recognition Day program.

Mr. Stoessel's repertoire was one of the widest variety, embracing every type of music familiar in the concerts

(Continued on page 23)



Photos by Harold Wagner

PROMINENT FIGURES IN CONCERTS



Josephine Antoine



Helen Jepson



John Gurney



Albert Stoessel and Alexander Gretchaninoff

MEPHISTO'S MUSINGS

Dear Musical America:

So now we are to have No. 5. Of what?—why, 'Boris Godunoff', to be sure. Of course, I am aware that some will say No. 6. But I am content to credit Mussorgsky with two versions of 'Boris', Rimsky-Korsakoff with two, and now—in conformity with the New Opera Company's glad tidings—Shostakovich with one. If there is going to be any argument, it will be whether Mussorgsky's two ought not really to be three. But I am leaning heavily on the erudition of a Mussorgsky specialist who says that the Mussorgsky No. 3 (that which was produced in Russia in 1874 and held the boards for about eight years thereafter) was just No. 2 with some scenes and episodes omitted. If my pontifical friend is wrong, so am I. But, just between you and me, who cares?

At any rate, score one for Leopold Stokowski. For it was Stoke who brought the bright folk of the New Opera Company into line for the production of the new Shostakovich version. Of course, he will be the conductor. Maybe this will enable him to even up the tally with Toscanini and Koussevitzky, who got in ahead of him in the matter of introducing the Shostakovich Seventh Symphony to our multitudinous music fans. I don't know how disappointed the enterprising Leopold was about that, though it's no secret that he went after the rights for the first American performance. Neither can I say, this far in advance, whether there will be anything like the same kudos for him in going down into the pit to officiate at the American premiere of an opera not by Shostakovich, but merely retouched by him.

And I can't help wondering whether, if the Philharmonic-Symphony had been successful in its efforts to bring Shostakovich to this country to conduct some performances of that orchestra, the very voluble pro-Soviet element in New York might have converted any Shostakovich affair into such a hullabaloo for him that even the illustrious Stokowski would have been left playing second fiddle along with poor Mussorgsky.

Now we hear that the Philharmonic dickered vainly for his ser-

vices in November, hoping that he would come early so as to be on hand for one or more of the Toscanini performances of his Seventh Symphony during the first week of the orchestra's season in October.

Nobody seemed to know anything about Shostakovich as a conductor. But the New York *Herald Tribune* quotes him as saying of himself that he isn't one at all. He's just a composer, a pianist and a fire warden. He may even resemble the composer-guest-conductor of a few seasons back whose beat was so indecisive that the players would look at one another and say: "Meet you at the last bar." But at any rate he is this year's fair-haired boy and his coming might have excited such commotion as not even Tchaikovsky or Dvořák did in the gay nineties. There was no war then to help boost their popularity. And New York had no such special element as now applauds with undisguised fervor whenever the picture houses give them any glimpse of Red Russia or its wartime leaders. In some ways, the visit of Shostakovich would have been without precedent in all the long array of composer-conductors or composer-performers of the last half-century. But since he isn't coming, let the rest of the show go on!

Above all else, I don't want to wax pedantic and musicological about 'Boris Godunoff'. Anybody who needs to get the straight facts of the various editions should look up the detailed article by M. D. Calvocoressi, headed "The Real 'Boris Godunoff'". It deals with them all and it corrects some widespread, but erroneous ideas. For instance, there is the one about Mussorgsky having originally intended that the Forest of Kromy scene should end the opera, not the scene of the death of Boris. The simple truth is that the Forest of Kromy scene was not even in the "original" version of 'Boris'. That of the death of the Tsar was, and it ended the opera. Some of the music of the Kromy scene was in the St. Basil scene, which was dropped from the second Mussorgsky version. When Stokowski did his concert performances of the so-called Mussorgsky "original" in Philadelphia in 1929, he included both scenes and the audiences thus heard the same music twice.

But at the moment we are all more interested in No. 5 than in the differences between No. 1 and No. 2. We are told that Shostakovich has not tinkered with Mussorgsky's "bold" and "uncouth" harmonies as Rimsky did in his No. 3 and No. 4. Nor has he altered rhythms and melodic phrases. But he has worked his way with the orchestration, just as Rimsky did. Will those who want their Mussorgsky simon pure approve? I am reminded of the story of the colored preacher who spoke on the quality of patience. "It is the early bird that catches the worm", he said. "And if their aint no early bird, the worm will just have to wait". So will we, if we are to ever know.

Amid all the headaches caused by the problem of transportation for ensembles and large companies

of artists this season, there is one bright note. Trust Charlie Wagner to find it. That intrepid impresario made a trip to Washington recently to see what could be done about his opera company, and ran into plenty of a prevalent commodity—uncertainty. However, he looked through the official type-written data on the matter, and came across one paragraph which he passed on to me with a ghoulish chuckle. It reads:

"No person shall engage in charter service by bus, except in the transportation of mentally disordered, or mentally incompetent persons, and their custodians, guards and other necessary attendants.

a fact that 'Carmen' sets are out on the stage being refurbished. Not that they need it as badly as do those for, say, 'Lucia', which I mentioned last month as a possible curtain-raiser. At any rate, this brings up inevitable speculation about the lady in the case—or am I entitled to call Carmen a lady?

Who will be elected? Going on the presumption that Lily Djanel, Irre Petina, Risé Stevens and Gladys Swarthout (in alphabetical order, please note) will be nominated for the roster, this gives us a quartet of aspirants. Stevens was to play the sultry gypsy in San Francisco but has been replaced by Petina. Djanel did it at the Met

SCHERZANDO SKETCHES No. 125 By George Hager



"So what!—Rossini wrote music in bed but he didn't need a piano!"

Such transportation furnished at request of authorized official, charged with the custody of such persons".

"I am sure that covers the entire case for musicians", Mr. Wagner comments.

I hear from David Ovens, head of the Community Concert Association in Charlotte, N. C., the following simple tale. Some years ago, the leading church of a little town in rural England decided that they needed a new organ. When the instrument was all completed, they sent up to London to one of the big cathedrals to get a major league organist to dedicate their pride and joy. Someone asked the ancient who had been pumping the old organ for almost fifty years what the important London organist was going to play for his opening work. Disregarding all modernity, the old fellow answered:

"I don't know what he's going to play, but I'm going to pump 'Christians Awake!'"

This particular corner of your correspondent's column should be titled "Metropolitan Mumbo-Jumbo", for it still has to do with the rumors that fly like bats around the old yellow brick building. It would take a crystal gazer to make something factual and definite out of the statement credited to Eddie Johnson that "last year's repertoire, as balanced between German, French and Italian operas, should be the guide to this year's", but I have it for

last year, and Swarthout has kept it alive in an appearance this summer at Soldier's Field in Chicago. Who's your candidate? My idea is to let us see them all and make a 'Carmen' season out of it.

Possibly the first public hint of it came in a newspaper interview with Zinka Milanov, but I also hear whispers around the opera house that Ettore Panizza is probably going to be among those missing. The conductor is in Argentina now and may stay there. I suspect that there are some feelers out for a new dirigent.

Other gossip comes not from the stage but from the Broadway lobby. Maybe it is in line with a policy to make the house Broadway in atmosphere as well as location, this new suggestion that the lobby be dressed up each night with a change of photographs—whopping big ones of artists in their leading roles. It's fun to ponder on the quantities of hot water the management might get itself into with this stunt. "Why isn't my picture up tonight—my role is as important as his?" "You've skipped two weeks now and my face isn't up there! What about it?" And so on. We'll leave them to it and watch the excitement from the sidelines, says your

Mephisto

BARBIROLI CLOSES SUCCESSFUL BOWL SERIES

Eight Weeks Summer Season in Hollywood Concluded Without Deficit — Thirty-Nine Concerts Presented—Rubinstein Is Soloist
By ISABEL MORSE JONES

LOS ANGELES, Sept. 6.

THE Hollywood Bowl Summer concert season was concluded on Sept. 4-5 with a program conducted by John Barbirolli. Artur Rubinstein was the soloist in Tchaikovsky's Concerto in B Flat Minor and the 'Pathetique' Symphony occupied the first half of the concerts.

The eight week season ended without a deficit in spite of war restrictions, unfavorable weather and transportation difficulties. Although there is no subsidy for these events and there is a \$9,000 upkeep for the amphitheater, thirty-nine concerts were presented in the Bowl and eight in Pasadena.

The first week in August was dominantly American in that Andre Kostelanetz conducted two commissioned works, Portraits: 'Mark Twain' by Jerome Kern and 'Lincoln' by Copland, in Pasadena on Aug. 3, and in Hollywood on Aug. 4. Donald Dickson, baritone, sang with Richard Lert conducting on Aug. 5. The popular conductor of the Pasadena Civic Orchestra and of the Opera Associates productions, gave an incisive reading of the Haydn Symphony in D and included 'Summerland' by the resident-composer, William Grant Still.

Sir Thomas Beecham conducted the best performance given by the Philharmonic in the Bowl this year on Aug. 6. His program included Brahms's Symphony No. 2 and a collection of classical dances from various Handel works, entitled 'Origin of Design'. A Serenade for String Orchestra by Elgar was also played.

Willson Leads Own Works

Meredith Willson gave a contemporary American program on Aug. 11 and was warmly applauded for first rate performances of Leo Sowerby's 'Autumn Time', a Minuet by Harold Arlen, a Lullaby by Duke Ellington and Serenade by Louis Alter. His own Nocturne, 'Jervis Bay' and 'San Juan' from 'Missions' were of special interest. 'Jervis Bay' is a choral and orchestral work which would make good propaganda for 'Union Now'. It centers in 'God Save the King'. Ralph Peterson's City College A Cappella Choir sang it.

Two young pianists won the coveted honor of appearing on Aug. 12 and 13, when Josef Hoffmann was unable to fulfill his engagement. Jeanette Savran gave a vital performance of the Rubinstein D Minor Concerto. Hilde Somer played a Mozart Rondo and the Liszt Hungarian Fantasy ingratiatingly.

Veloz and Yolanda dominated the program Aug. 18 with elaborated ball-room dances beautifully lighted and glamorously costumed. Ferde Grofe conducted his 'Grand Canyon' Suite 'March for Americans' and excerpts from his 'Tabloid'. Kenny Baker stepped into a new field the next night when he gave a creditable musical performance of 'La Reve' from 'Manon' and tenor solos from the Gilbert and Sullivan repertoire



John Barbirolli



Richard Lert



Erich Leinsdorf



Jakob Gimpel



Hilde Somer



Donald Dickson

with orchestra. Albert Coates conducted Russian opera excerpts.

The Iturbis, Amparo and Jose, attracted a large audience on Aug. 21 to hear some delightful Mozart playing and a new Fantasy for piano and orchestra written by the conductor for his sister. It is a stunning improvisation on an Andalusian theme. 'Miniatures' by Paul White recalled the artistry of Walt Disney.

Maynor Makes Bowl Debut

Dorothy Maynor gave her first concert with the orchestra at the Bowl on Aug. 25. George Szell conducted a classic-romantic program of Weber, Haydn and Wagner. Miss Maynor provided clear, effortless singing in arias from Mozart's 'Magic Flute', Weber's 'Der Freischutz', and Spontini's 'La Vestale'.

Jakob Gimpel, pianist, played the Chopin F Minor Concerto with the orchestra under Edwin McArthur on

Aug. 26. Mr. Gimpel, the elder brother of the concert-master, Bronislaw Gimpel, gave the work a romantic reading. The violinist played the Wieniawski Concerto on Aug. 27. They are Polish patriots, in uniform. John Barbirolli was warmly welcomed upon his return from England, that same night. Debussy, Ravel and Elgar were listed. Bronislaw Gimpel will leave for camp in a few days. John Pennington, first violinist of the London String Quartet, will take his place.

Erich Leinsdorf made his orchestral debut here on Aug. 28 with Rise Stevens as soloist. Miss Stevens rose to the occasion in 'Seguidilla' from 'Carmen'. Los Angeles expects to hear her in this role with the San Francisco Opera Company in the 1942-43 season.

Mr. Szell opened the last week of the Bowl concerts with an all-Brahms program, Josef Szigeti playing the Violin Concerto. The symphony No.

1 received a particularly effective reading. The popular Wednesday concert on Sept. 2, with Edwin McArthur in his second appearance, presented American works; Chadwick's 'Jubilee' Overture and Taylor's 'Circus Day', Jerome Hines, young basso, who won the audition in which fifty-two singers competed, was soloist on this program, singing with excellent effect arias from 'Don Carlos' and 'The Barber of Seville'.

Mr. Barbirolli conducted the program on Sept. 3 in which Lauri Kennedy, English 'cellist and first chair man of the 'cello section in the orchestra, played the Saint-Saens concerto.

As more than half the subsidy for the Winter season is pledged, the Southern California Symphony Association announces an eighteen-week season beginning on Nov. 19-20 with John Barbirolli conducting. Bruno Walter is scheduled to fill the month of February.

GOLDEN GATE LIST CASTS FOR OPERAS

Petina to Replace Stevens in 'Carmen'—Merola and Cleva to Conduct

SAN FRANCISCO, Sept. 5.—The San Francisco Opera Association's plans for the coming season were recently completed. The latest news differs from the original announcement principally in the absence of Rise Stevens from the roster of artists and of Pierre Monteux from the list of conductors. In lieu of Miss Stevens's 'Carmen' we will have Irra Petina's. And in lieu of Mr. Monteux, we have Gaetano Merola and Fausto Cleva alternating in the French as well as the Italian repertoire. The English performances of 'The Bat' and 'The Bartered Bride' will be conducted by Walter Herbert, as originally announced.

Repertoire and casts are now outlined as follows:

REGULAR SERIES

Oct. 9—AIDA

Aida Stella Roman
The King of Egypt..... Lorenzo Alvary
Amneris Bruna Castagna
Amonasro Robert Weede
Ramfis Ezio Pinza
Rhadames Frederick Jagel

Oct. 12—THE DAUGHTER OF THE REGIMENT

La Marquise de Berkenfield.....Irra Petina
Marie Lily Pons
Sulpice Salvatore Baccaloni
Tonio Raoul Jobin
Hortentius Lorenzo Alvary
Un Corporal..... George Cehanovsky

Oct. 14—LA TRAVIATA

Violetta Valery.....Bidu Sayao
Flora Thelma Votipka
Ilfredo Jan Peerce

Giorgio Germont.....Richard Bonelli
Baron Douphol.....George Cehanovsky
Doctor Grenvil.....Douglas Beattie
Gaston Alessio DePaolis
The Marquis.....Lorenzo Alvary

Oct. 16—CARMEN

Don Jose.....Raoul Jobin
Escamillo.....John Brownlee
Dancario George Cehanovsky
Remendado Alessio DePaolis
Zuniga Lorenzo Alvary
Morales George Cehanovsky
Micaela Licia Albanese
Frasquita Thelma Votipka
Mercedes Nan Merriman
Carmen Irra Petina

Oct. 19—BARTERED BRIDE

Kruschina George Cehanovsky
Ludmila Thelma Votipka
Marie Josephine Antoine
Micha Lorenzo Alvary
Hata Olive Ponitz
Vashek Marek Windheim
Jenik Charles Kullman
Kezal Douglas Beattie
Ringmaster of Circus.....Carl Shiffeler
Esmeralda Peggy Engel

Oct. 21—FAUST

Faust Raoul Jobin
Mephistopheles Ezio Pinza
Valentine John Brownlee
Brander or Wagner.....George Cehanovsky
Siebel Nan Merriman
Marguerite Licia Albanese
Martha Thelma Votipka

Oct. 23—THE LOVE OF THREE KINGS

Archibaldo Ezio Pinza
Manfredo Robert Weede
Avito Charles Kullman
Flaminio Alessio de Paolis
Flora Jean Tennyson

Oct. 26—THE MASKED BALL

Riccardo Frederick Jagel
Renato Richard Bonelli
Amelia Stella Roman
Ulrica Bruna Castagna
Oscar Margit Bokor
Sam Lorenzo Alvary
Tom Douglas Beattie

Oct. 28—DER FLEDERMAUS

Gabriel von Eisenstein.....Marek Windheim
Rosalinde, His Wife.....Margit Bokor
Adele, Her Maid.....Josephine Antoine
Prince Orlosky.....Irra Petina
Alfred, Opera Singer.....Charles Kullman
Frank Warden.....Douglas Beattie
Dr. Falke John Brownlee
Dr. Blind, Attorney.....Lorenzo Alvary

Oct. 30—LE COQ D'OR

The Queen of Chemaka.....Bidu Sayao
King Dolon.....Salvatore Baccaloni
Amelia Clive Ponitz

The Astrologer.....Alessio de Paolis
General Polkan.....Douglas Beattie
Voice of the Golden Cockerel
Thelma Votipka

POPULAR SERIES

Oct. 17—AIDA

Aida Stella Roman
The King of Egypt.....Lorenzo Alvary
Amneris Bruna Castagna
Amonasro Robert Weede
Ramfis Ezio Pinza
Rhadames Frederick Jagel

Oct. 25—LUCIA DI LAMMERMOOR

Henry Ashton.....John Brownlee
Lucia Lily Pons
Sir Edgar of Ravenswood.....Jan Peerce
Lord Arthur Bucklaw.....Alessio de Paolis
Raymond Lorenzo Alvary
Alice Thelma Votipka

Oct. 27—BARBER OF SEVILLE

Count Almaviva.....Charles Kullman
Dr. Bartolo.....Salvatore Baccaloni
Rosina Bidu Sayao
Don Basilio.....Ezio Pinza
Berta Irra Petina
Figaro John Brownlee

Oct. 31—FAUST

Faust Raoul Jobin
Mephistopheles Ezio Pinza
Valentine John Brownlee
Brander or Wagner.....George Cehanovsky
Siebel Nan Merriman
Marguerite Licia Albanese
Martha Thelma Votipka

MARJORY M. FISHER

Noack Quartet Plays in Los Angeles

LOS ANGELES, Sept. 10.—Sylvain Noack, concert-master of the Los Angeles Philharmonic for many years, has organized a quartet consisting of himself, Howard Halbert, violinist, Stephen Deak, 'cellist, and Allen Hochstein, violist. The first concert in Los Angeles was given Aug. 16, with Harry Kaufmann, pianist, assisting the Brahms Piano Quartet. The quartet played a Dohnanyi Quartet. At the second concert, given in the garden of Frances Marion, the quartet was aided by Marvin Maazel, who played the Franck Quintet with them, and Vera Barstow joining in the Mozart double viola quartet.

E. M. J.

BALTIMORE PLANS MAJOR ORCHESTRA

Reginald Stewart to Conduct Expanded Symphony— New Fund Raised

BALTIMORE, Md., Sept. 10.—Baltimore citizens in war time, instead of retrenching, have decided on expansion of musical activities and have embarked upon an ambitious scheme to provide the city with a symphony orchestra of first rank to be conducted by Reginald Stewart.

The association was officially launched on Sept. 10 at a meeting held at the Peabody Conservatory of Music with Mayor Howard E. Jackson, as speaker, a group of civic officials and a number of music lovers present.

The association has as its president Robert E. Lee Taylor, H. Warren Buckler, Jr., secretary, and Herbert E. Fallin, director of the city budget, treasurer. The incorporators include Mayor Jackson, Philip Perlman and Douglas Gordon, besides the above mentioned officers. The certificate of incorporation was filed on Sept. 9 with the State Tax Commission. Mr. Taylor was authorized to appoint a committee to draft by-laws for the association. Mr. Taylor gave credit to Reginald Stewart for proposing the reorganization of municipal music.

The result of the initial meeting announces the new basis upon which the orchestra is to be organized.



Reginald Stewart

ized. Summarized, this plan is as follows: an arrangement of three weeks with five-day rehearsals before the first concert, the players serving on a weekly pay basis; Baltimore musicians to participate with necessary imported members, the total a ninety-piece orchestra. Twenty-eight proposed concert dates have been tentatively engaged at the Lyric (subject to curtailment if the final budget does not permit the full listing). The opening concert is scheduled for Nov. 19. The principal concerts will be given on Thursday evenings at prices ranging from 50c to \$2.50. In addition to these evening concerts five Saturday morning Children's programs and six Sunday

evening concerts at popular prices—as bought by the city for a sum of \$50,000—civic appropriation money. This amount, with the addition of \$2,500 as pledged by the Musical Union is the monetary basis.

FRANZ BORNSCHEIN

MALKO GETS POST IN GRAND RAPIDS

Succeeds Thor Johnson as Permanent Conductor of Orchestra

GRAND RAPIDS, Sept. 10.—Succeeding Thor Johnson, who has joined the Army, Nikolai Malko, conductor of the Chicago Woman's Symphony, and former conductor of the Chicago Fine Arts Orchestra, has been engaged as permanent conductor of the Grand Rapids Symphony. The first concert of the season will be given on Oct. 25, with Alec Templeton, pianist, as soloist.

Mr. Malko, who was born in Russia, first came to the United States in 1938-39, returning in 1939 to lecture and teach. He later became a resident of Chicago where he was active as conductor and pedagogue. Mr. Malko, who studied under Rimsky-Korsakoff, Glazunoff, Liadoff and Felix Mottl, was for ten years conductor of the State Opera in Leningrad and was also conductor of the State Philharmonic in the same city. For ten years he was also one of the regular conductors of the State Radio



Nikolai Malko

Orchestra in Copenhagen and has appeared as guest conductor in England, Italy, South America and throughout Central Europe.

Seattle Lists Conductors

SEATTLE, Sept. 8.—Sir Thomas Beecham, will return to Seattle to conduct five concerts, beginning on Oct. 5 and concluding Nov. 16. Two guest conductors will complete the Winter schedule, Edwin McArthur, Dec. 7, and John Barbiroli, Jan. 11. The climax of the season is to be the appearance of the Ballet Theater, Jan. 2, which will visit Seattle on its first trans-continental tour. Walter Sundsten, for many years a member of the orchestra, has been named concertmaster.

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WERNER JOSTEN

GUEST CONDUCTOR, NEW YORK PHILHARMONIC-SYMPHONY

Lewisohn Stadium, August 8, 1942

● "... In the first half of the program Werner Josten conducted Berlioz's Overture 'Roman Carnival,' Debussy's 'L'Après-midi d'un Faune' and Beethoven's Eighth Symphony. The second half consisted of Mr. Josten's own 'Concerto Sacro' No. 2 for String Orchestra and Piano and Mendelssohn's G Minor 'Piano Concerto', played by Rudolf Firkusny. ... Conducting without baton, he had the orchestra under control at all times. ... There was no questioning of the clarity, the musicianship or the excellent pacing of his readings. ... The grave melodies of his 'Concerto Sacro' are carried by the strings and the piano is made to sound like a great bell with chiming chords that ring back and forth throughout the work ..."

R. P., N. Y. Times, Aug. 10, 1942

● "... Mr. Josten's infrequent appearances here as conductor in the past have usually resulted in performances of notable quality, and his musicianship was prominent in the works heard from him on this program ..."

Irving Kolodin, N. Y. Sun, Aug. 10, 1942

● "Werner Josten demonstrated his virtuosity by leading his own 'Concerto Sacro' (a fine fibred work) and more familiar items including the Mendelssohn piano Concerto ..."

Robert Simon, The New Yorker, Aug. 22, 1942

● "... Mr. Josten's 'Concerto Sacro' gave an impression of dignity, reverence, emotional sincerity. ... He conducted a well co-ordinated performance of the Mendelssohn G minor concerto, Rudolf Firkusny (soloist), and set forth his own music expressively."

Francis D. Perkins, N. Y. Herald Tribune, Aug. 10, 1942

● "Saturday night's concert at the Lewisohn Stadium illustrated one of the major musical functions served by our Summer season. ... It introduced to Stadium audiences a pair of personalities hitherto comparatively little known to New York—Rudolf Firkusny, pianist, and Werner Josten, composer-conductor. Both are musicians one would like to hear far more often. Mr. Josten introduced his own 'Concerto Sacro' for strings and piano with Arthur Schuller, a member of the Philharmonic-Symphony, playing the piano part as it obviously was intended—not as a solo show piece, but as an orchestral part given prominence by its contrast in tone with the extremely skilful string writing. Mr. Josten's sensitive musicianship also was shown in his conducting of Debussy's 'Afternoon of a Faun' and the Berlioz 'Roman Carnival' Overture ..."

Henry Simon, PM, Aug. 10, 1942

● "... Werner Josten has had much experience on the podium and his direction had lucidity, a sense of organization and balance. The performance of Berlioz's 'Roman Carnival' Overture was notable for color, fervor and searching penetration. His timing was effective and in good taste. In Debussy's 'L'Après Midi d'un Faune,' his interpretation reflected poetic understanding of the pastel-tinted score, and the musicians responded to his direction with sensitiveness and smooth co-ordination ..."

Grena Bennett, N. Y. Journal-American, Aug. 10, 1942

● "... As the Stadium season's 11th guest batonist, Mr. Josten gave sound and scholarly samples of interpretation ..."

Louis Biancolli, N. Y. World-Telegram, Aug. 10, 1942

LEMAY SUCCEEDED BY HANNIKAINEN

Finnish Conductor Engaged by Duluth Symphony for Anniversary Season

DULUTH, Sept. 10.—Tauno Hannikainen, who has appeared as guest conductor of the Boston, Philadelphia and Detroit Symphony orchestras since he arrived in this country in January, 1940, has been engaged as conductor of the Duluth



Tauno Hannikainen

Symphony for the 1942-43 season. He succeeds Paul Lemay, who resigned to become a captain in the Army air force.

A member of one of Finland's most prominent musical families, Mr. Hannikainen is the permanent conductor of the Helsinki Symphony. He came to the United States at the invitation of Serge Koussevitzky to conduct the Boston Symphony in several concerts. In the Spring of 1938, he was in this country as a representative of the Finnish government on the occasion of the commemoration of the

300th anniversary of the arrival of the first Swedish and Finnish immigrants in the United States. On that occasion he conducted the Boston Symphony in a Sibelius program.

He began his musical career as a 'cellist, after study with Andre Hekking and Pablo Casals. With his brothers, he formed the Hannikainen trio which appeared extensively in concerts in Europe. Later he became a conductor and led orchestras in Helsinki, Stockholm, Berlin, Leipzig, Riga and Warsaw. The Duluth orchestra will observe its tenth anniversary season during the coming year. Soloists engaged for the season include Albert Spalding, violinist; Anne Brown, soprano; Igor Gorin, baritone; Elsa Anneke, pianist; and Myrtle Wolsfeld, concertmistress of the orchestra. In addition there will be a Christmas performance of the "Messiah," two children's concerts, several out of town appearances, and a series of popular Sunday afternoon programs.

NATHAN COHEN

Redlands Presents Ernest Carter Program

REDLANDS, CALIF., Sept. 1.—The Redlands Community Music Association, Mrs. George E. Mullen, founder and president, presented an evening of music by Dr. Ernest Carter in the Redlands Bowl on Aug. 4. James K. Guthrie conducted the orchestra in excerpts from the opera comique, "The Blonde Donna," as well as in orchestral selections. The soloists were Gladys Pugh, Bette Thompson, John Raitt and Everton Stidham. The concert was preceded by a community sing led by Hugo Kirchofer, with Ruth Grinnell Fowgler as accompanist.

Music League to Hold Auditions

The National Music League, co-operative management bureau, will hold auditions on Sept. 18 to replace the vacancies on its artist lists which have been caused by four of its members being taken into the armed forces. The reorganized League has been functioning on a cooperative basis for three years.

FOURTEENTH ESPLANADE SEASON ENDS

Fiedler Conducts Series of Thirty Concerts by Boston Symphony Men

BOSTON, Sept. 3.—The fourteenth season of the Esplanade Concerts has closed, and a brilliant record now lies behind the orchestra and its conductor. Due to the fact that the orchestra has been in town all Summer, Mr. Fiedler extended the number of concerts from twenty-four to thirty and it has been a source of satisfaction to those most vitally concerned that this season has been the most successful in the history of the concerts.

There is a deficit, it must be admitted, but that is due to circumstances over which no one had control and is the result of a downpour which stopped three concerts before they began and rained out three others midway of the programs. Despite this little financial awkwardness, however, the season has been the best one for average attendance, for special events and for artistic achievement.

It has been estimated that 300,000 persons have attended and the number of chairs hired this year were 120,000 as compared with the 113,000 last year.

Because of the fact that the Esplanade concerts are not subsidized, it has in the past, been deemed wise not to present many soloists except those from the orchestra personnel. This year, because of the additional interest shown by the public, it has been rewarded by the appearance of several instrumentalists. Leo Litwin led off in the Tchaikovsky B Flat Minor piano Concerto. A week or so later, Selma Kramer was heard in the second piano Concerto by Rachmaninoff and by way of distinct novelty, Wilfred Trembley played the second organ Concerto by Handel on the electric organ recently given as part of the equipment of the shell, by former Governor Alvin T. Fuller. Harold Rubens, the Welsh pianist was, in familiar parlance, "out of luck" as Mr. Fiedler scheduled him three times to perform the Dohnányi "Variations on a Nursery Song" and as many times the concerts were rained out.

Strauss 'Novelty' Performed

For the first time since these concerts began in 1929, there were choruses with the orchestra. First to appear was the chorus from the summer school at Harvard in a program conducted by G. Wallace Woodworth, and on a later program the Apollo Club of Boston appeared on a program with Wheeler Beckett as guest conductor for the evening. A feature of this program was the performance of "The Beautiful Blue Danube" as originally composed by Johann Strauss, for male voices and orchestra.

Probably the most thrilling events of the season, to orchestra and conductor at least, were the four Wednesday morning concerts especially for children. No one who saw them appearing literally in droves could remain unmoved. Nicholas A. Rasetzky of the Boston University School of Education spoke informally at each of these Wednesday morning concerts, to the very apparent satisfaction of his young listeners.

It happened that the final Children's Concert was the 101st which the orchestra had given within a period of

106 days, the record standing thus: sixty-nine "Pops" concerts, thirty Esplanade and U.S.O. concerts, one War Bond concert and one concert in Lowell (Mass.) in behalf of Russian War Relief.

In collaboration with the Division of University Extension there were nine informal talks on music during the season, given by Leo Gaffney, music and drama editor of the *Record*, Jerome Pastene, author, Rudolph Elie, Jr. of the Boston *Herald*, Dorothy Tremble Moyer of the Extension Division staff, and Nicholas A. Rasetzky of the Boston University School of Education. In addition to Messrs Woodworth and Beckett, other guest conductors have been Joseph Wagner and Paul Cherkassky.

GRACE MAY STUTSMAN

Eight Orchestras Engage Arrau as Soloist

Eight symphony orchestras have engaged Claudio Arrau, Chilean pianist, for a total of fifteen guest appearances during the coming season. He will play with the Philadelphia Orchestra, New York Philharmonic - Symphony, St. Louis Symphony, Chicago Symphony, Minneapolis Symphony, Cleveland Orchestra, Kansas City Symphony and Toledo Symphony. In addition he has been booked for forty-two recitals. Mr. Arrau will be heard four times in New York, in Carnegie Hall on Oct. 28, with the Philharmonic Symphony Jan. 2 and 3, and with the Philadelphia Orchestra at Carnegie Hall March 23. He is now in South America and plans to return by plane early in October.

Eugene Helmer to Accompany Anne Brown on Tour

Accompanist for Anne Brown, soprano, on a forthcoming nationwide tour will be the Russian-American pianist, Eugene Helmer. Mr. Helmer, who came to the United States in 1927, spent seven years as piano accompanist at the Curtis Institute of Music. Miss Brown's tour will take her as far west as Colorado, Wyoming and Utah, as far south as New Orleans, and as far north as Toronto, Canada, and Moorhead, Minn.

Baccaloni to Appear with Montreal Opera Company

Salvatore Baccaloni, basso-buffo of the Metropolitan Opera, has been engaged for appearances as Don Bartolo in "The Barber of Seville," between Sept. 17 and 20 with the Montreal Opera. He will again this season have his own opera company to tour besides fulfilling an engagement at the Metropolitan and concertizing.



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MIASKOVSKY SCORES RECEIVE PREMIERES

Herrmann Introduces Twenty-first Symphony in Broadcast—Dixon Conducts Nineteenth

The Twenty-first Symphony by Nicolai Miaskovsky received its American premiere at the hands of Bernard Herrmann, conducting the



Nicolai Miaskovsky Bernard Herrmann

Columbia Broadcasting Symphony in a radio performance on the afternoon of Aug. 23. The sixty-one-year-old Russian composer, who recently resigned from the faculty of the Moscow Conservatory to devote himself entirely to composition, was a pupil of Rimsky-Korsakoff. His Nineteenth Symphony was presented for the first time in America at a concert by the Pepsi-Cola Company Band, directed by Dean Dixon, on the Mall in Central Park on Sept. 1.

Both works reveal the influence of Tchaikovsky, but are not merely imitative. They are well orchestrated and firmly knit scores which invite repetition. Emotional power as well as technical proficiency were evident in both. In spite of the number of his symphonies, his Twenty-second have been recently completed, there is no indication of hurried or mechanical writing.

Mr. Herrmann's program also included the first radio performance in America of Delius's violin concerto. Eugene Dubois, concertmaster of the Columbia Broadcasting Symphony, was the soloist. Works by Schubert and Chausson were also heard.

Mr. Dixon also conducted the first American performance of Prokofiev's 'Marche pour la Spartakade'. Paul Robeson was the soloist of the evening, singing works by Mussorgsky with the band and a group of songs with Lawrence Brown at the piano. Other orchestral offerings included works by Glinka, Sibelius, Wagner, Detté, Grainger and Prokofiev.

'MERRY WIDOW' HEARD

Lehar Operetta Is Second in Carnegie Hall Festival

Franz Lehar's 'The Merry Widow' proved a popular successor to 'The Chocolate Soldier' as the second in the series of Musical Comedy revivals presented in Carnegie Hall by Joseph S. Tushinsky and Hans Bartsch. For, in spite of a decidedly dated book (so successful in 1907), large audiences enjoyed the performances thoroughly. The delightful score has lost none of its flavor, and the singing was of a high order. Helen Gleason charmed the eyes and ears of her audience in the title role and Wilbur Evans was a very satisfactory Prince Danilo. Elizabeth Houston, Felix Knight, Eddie Garr and John Gherry made valuable contributions both vocally and histrionically.

The orchestra, under Mr. Tushin-

sky, captured the spirit of the waltzes to satisfy even the old-timers. A few anachronistic modernisms pleased the majority of the hearers, but one may question the wisdom of mixing a dash of 'Blues in the Night' with the sweet old melodies. The chorus sang well, and if the movement was not all it should have been, the colorful settings made up the difference. 'The Merry Widow' is still a hit show.

Following the five-week run of 'The Merry Widow', 'The New Moon' was presented. Its three-week engagement concluded the Summer series in Carnegie Hall. The cast for the ever popular operetta was headed by Wilbur Evans, Ruby Mercer and Teddy Hart. Good attendance at each performance vouched for the excellence of the production.

PLAN SECOND CONCERT BY SALZBURG PLAYERS

Milstein and Shik to Play in Benefit Series at New Jersey Estate of Chavchavadze

BERNARDSVILLE, N. J., Sept. 10. —A second concert by the Mozart Chamber Orchestra in the series of intimate 'Moonlight Serenades' at 'Claremont', the Bernardsville, N. J., estate of George Chavchavadze, Russian pianist, will be given on Sept. 19. Due to the initial success of the first of these concerts on July 25 when Egon Petri, pianist, and René Le Roy, flutist, appeared and at which more than \$4,000 was raised for the United States Organizations, it was decided to continue the series.

Nathan Milstein, Russian violinist, and Tibor Shik, French horn player, will appear as soloists with the Salzburg Players, an ensemble of twenty-eight musicians under the direction of Hugo Burghauser in a program of works by Handel, Haydn, Mozart and Beethoven. All proceeds of this concern will go to the Musicians Emergency Fund.

The audience will be seated in chairs in the gardens in front of the colonnades and the musicians will be seated on the natural platform created by the columned portico of the main house on the estate. The performance will be given indoors, in the event of rain.

Mr. Burghauser, former president of the concert department of the Vienna Philharmonic and now musical director of the Moonlight Serenades, has assembled former members of the Vienna Philharmonic, many of whom appeared in Salzburg before the Anschluss.

Bohemians Name Hughes President

Edwin Hughes has been elected president of The Bohemians, New York musicians' club, to succeed Ernest Hutcheson, who has served since 1936. The other officers remain the same as last season: vice-presidents, Francis Rogers, Willem Willeke and Georges Barrère; secretary, Walter L. Bogert; treasurer, Carl Deis. Carleton Sprague Smith and Ernest Hutcheson were added to the board of governors.

Templeton to Play Own Work

Alec Templeton, pianist, will be soloist with the Columbia Concert Orchestra under Bernard Herrmann over the Columbia Network on Sept. 27, playing his own recently completed Concertino Lyrico.

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QUAKER CITY PLANS ORCHESTRA SEASON

Ormandy to Open 34th Year with Tribute to Russia—Soloists Announced

PHILADELPHIA, Sept. 10.—Plans already formulated indicate that the Quaker City, despite war conditions, will have an active 1942-43 season. On the threshold of its forty-third year, the Philadelphia Orchestra has in prospect twenty-eight pairs of Friday-Saturday subscription concerts, a Monday series of ten, a set of five concerts for youth and three Children's Concerts, all in the organization's historic home, the Academy of Music. Eugene Ormandy, conductor and musical director, is scheduled to

conduct the majority of the programs. Guest-conductors will be Arturo Toscanini, for pairs in November and February, and Hans Wilhelm Steinberg for a group in November. Saul Caston, assistant conductor, is assigned a pair in February.

Soloists named thus far are Helen Traubel, Oct. 16, 17 and 26; Oscar Shumsky, Dec. 4 and 5; Artur Rubinstein, Dec. 11, 12 and 14; Rudolf Serkin, Dec. 26 and 28; Fritz Kreisler, Jan. 29 and 30, and Feb. 8; Carroll Glenn, Feb. 19, 20 and 22; Joseph Szigeti, March 5, 6, and 8; Claudio Arrau, March 12, 13 and 22; Gregor Piatigorsky, March 26 and 27, and Arnaldo Estrella, April 2 and 3.

As in former years the orchestra lists regular series in New York, Baltimore, and Washington and tours will account for visits to some thirty other cities in the

United States and Canada. The orchestra's opening concerts are set for Oct. 2, 3 and 5, with Mr. Ormandy conducting a program in honor of Russia.

WILLIAM E. SMITH

PHILADELPHIA WPA SERIES CONTINUES

Sabatini Conducts New Works by Mueller and Muscaro

PHILADELPHIA, Sept. 10.—New works by Otto Mueller of Philadelphia and Martin Muscaro of Oaklyn, N. J., received premieres at a Pennsylvania WPA Symphony concert in Temple University's Mitten Hall on Aug. 4. Guglielmo Sabatini conducted and the composers were present. A skillfully-scored and melodically-pleasing 'Lyrical Romance' for horn and orchestra was Mr. Mueller's contribution, the solo part having an excellent exponent in William Sabatini. Mr. Muscaro was represented by his second violin Concerto, in A Minor, which on first hearing impressed as uneven in musical values. Eugene Settanni proved a capable interpreter of the solo passages and further demonstrated his potentialities in Paganini's 'I Palpiti', in Francescatti's version.

The remainder of the program presented Milton Sandler, young local tenor, in arias from 'La Gioconda', 'Aida' and 'Manon', and orchestral works by Mozart, Strauss, Dvorak and Grieg.

Mr. Mueller's composition had a repeat performance and a cordial acceptance when the orchestra under Mr. Sabatini played at the Philadelphia Art Museum on Aug. 19 in the course of its al fresco series. Other composers were Tchaikovsky, Wagner, Weber, Berlioz, and Johann Strauss. David Weiss, gifted young baritone, sang arias from 'La Traviata', and 'Un Ballo in Maschera' and Kern's 'Old Man River'.

An Art Museum program on Aug. 26 featured Ralph Cavallucci, baritone, in pleasurable singing of arias from 'Don Giovanni', 'Don Carlo' and 'Ernani', with the surrounding bill listing Mr. Muscaro's

'Metropolitan Serenade' and items by Schubert, Cimarosa and others. On Sept. 1 two soloists were presented: Jesse J. Tryon, Jr., violinist, in Saint-Saëns's 'Introduction and Rondo Capriccioso', and Walter Pfannenstien, tenor, in selections from 'Die Meistersinger' and 'Tosca'. Following the concert Mr. Tryon left for service in the Navy. Other soloists, at the orchestra's Hunting Park outdoor concerts, were Patricia Moore and Lavinia DeLande Walker, sopranos.

WILLIAM E. SMITH

THREE GROUPS TO GIVE PHILADELPHIA OPERA

Series of Seven Scheduled by Metropolitan—LaScala and Hocker List Plans

PHILADELPHIA, Sept. 10.—In the field of opera this city will be served principally by the Metropolitan Opera, the Philadelphia La Scala Opera Company, and the Philadelphia Opera Company. The Metropolitan has arranged seven Tuesday night performances in the Academy of Music: on Nov. 24; Dec. 8, 15 and 29; Jan. 5 and 19, and Feb. 2.

Francesco Pelosi, general manager of the LaScala group, foretells nine Academy of Music presentations, on Nov. 4 and 25; Dec. 18; Jan. 16; Feb. 11; March 3 and 24, and April 7 and 30. Definitely selected for production are: 'Aida', 'Rigoletto', 'Carmen', 'Lucia', 'Cavalleria', 'Traviata', 'Il Barbiere di Siviglia' and 'La Gioconda'. Others will be announced later. The conductorial staff consists of Giuseppe Bamboschek, Angelo Canarutto, and Herbert Fiss. Several Metropolitan Opera singers will take part.

The Philadelphia Opera Company, David Hocker, general manager, enumerates seven operas for the Academy of Music: 'The Marriage of Figaro', Dec. 1; 'Pelléas et Mélisande', Dec. 16; 'The Bat', Jan. 12; 'Faust', Feb. 9; 'Schwanda', March 1; 'La Bohème', March 16; and 'The Barber of Seville', March 30. 'Schwanda' is new to the company's repertoire. Sylvan Levin, artistic and musical director, will prepare and conduct the performances, which are to be in English.

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REPERTOIRE LISTED BY CHICAGO OPERA

**'Lakme' to Open Season on
Nov. 7—Roster of Artists
Announced**

CHICAGO, Sept. 10.—The end of Summer finds the Chicago Opera Company bustling with activity in preparation for its regular fall season, to be held this year from Nov. 7 to Dec. 12. Performances will be staged as usual at the Civic Opera House.

In announcing the regular season, Fortune Gallo, reappointed general director, said that the repertoire for the season will be chosen from those works which have met with popular appeal in Chicago, and will include most of the following: 'Aida', 'La Bohème', 'Carmen', 'Cavalleria Rusticana', 'Pagliacci', 'Daughter of the Regiment', 'Faust', 'Halka', 'Jewels of the Madonna', 'Lakme', 'La Juive', 'Lohengrin', 'Lucia', 'Manon', 'Martha', 'Mignon', 'Otello', 'Rigoletto', 'Tannhäuser', 'Tosca', 'Traviata' and 'Trovatore'. Four operas will be given in English: 'Secrets of Suzanne', 'Martha', 'Tales of Hoffmann', 'Hansel and Gretel' and possibly 'The Barber of Seville'. Full scenery and costume facilities exist for all of these operas, so that no exorbitant sums will have to be spent on new equipment in a year when all materials are being diverted to the war effort.

Pons in Opening Cast

Nov. 7 will see the opening of the 1942 opera series. 'Lakme' is the work Mr. Gallo has chosen for this year's opening night performance, and he has signed four outstanding stars of the Metropolitan to be heard in Delibes' work, Lily Pons, Anna Kaskas and Raoul Jobin, all of whom were heard during last year's season, and Alexander Kipnis, a great Chicago favorite, who will be returning to the Chicago Opera stage after an absence of four years.

On Nov. 9 the regular five-weeks season will begin. According to present plans, the city's thirty-second season of lyric-drama will offer the following artists heard here last year: Licia Albanese, Josephine Antoine, Rose Bampton, Kurt Baum, Douglas Beattie, Richard Bonelli, Giuseppe Cavadore, Richard Crooks, George Czaplinski, Dusolina Giannini, Coe Glade, Helen Jepson, Raoul Jobin, Anna Kaskas, Jan Kiepura, Dorothy Kirsten, Mobley Lushanya, Virgilio Lazzari, Mark Love, Giovanni Martinelli, Lauritz Melchior, James Melton, Grace Moore, Nino Martini, Carlo Morelli, Lily Pons, Gladys Swarthout, John Charles Thomas, Lawrence Tibbett, and Vittorio Tressan. Artists not heard last year who will return for the 1942 season are: Alexander Kipnis, Charles Kullman and Hilde Reggiani. Making their Chicago opera debuts will be Nicola Moscona, Stella Roman and Kerstin Thorborg.

Proposed conductors and assistant

Majorie Lawrence Sings from a Wheelchair

**Re-entry Into Professional
Life After 15 Months of
Illness Finds Soprano Con-
fident of Complete Recov-
ery from Paralysis—Heard
at Broadcast and in Bene-
fit Concerts**

"FAITH, hope—and no charity in the form of pity" is the watchword which has brought Marjorie Lawrence back to the world of music after fifteen months of suffering and slow recovery from the paralysis which struck her so tragically in Mexico a year ago last June. Singing from a wheelchair, her face radiant with the excitement of the occasion, her voice clear and strong, the Australian soprano of the Metropolitan Opera made her professional comeback as soloist with André Kostelanetz on "The Pause That Refreshes" hour, broadcast by WABC on Sunday, Sept. 6.

With orchestral accompaniment, she sang Strauss's 'Zueignung', in English and titled 'Devotion'; Liza Lehmann's arrangement of 'Annie Laurie', the song which launched her career in Australia, and the popular Australian soldiers' song, 'Waltzing Matilda'. Albert Spalding, violinist, who introduced her, paid tribute to her courage, and she, introducing Mr. Spalding's solo, spoke of the thrill it was to sing again.

Later in her New York apartment, the blonde soprano, knitting busily on a sweater for a soldier, expressed her conviction that the will never to give up is the most potent force in the world.

"My husband has been the real inspiration and help," she said. "Without him I should have given up at first, but he never let me."

Married just two months to Dr.

Thomas Michael King, she was in Mexico on her honeymoon, about to sing in 'Walküre', 'Carmen' and 'Salome' in the opera there, when the paralysis struck, caused, it is believed, from a vaccination against small-pox. Months of uncertainty followed, until Miss Lawrence went to her country woman, Sister Elizabeth Kenny, in Minneapolis, to receive the treatment for infantile paralysis now famous. Sister Kenny taught Dr. King the treatment so that Miss Lawrence continues to receive it.

But it was her own grit and determination which played the largest part in her recovery. Four months after the seizure, she insisted on sitting at the piano, strapped to the bench, and singing each day. Isolde was the role she chose to work on. And she claims that the effort of singing, using the muscles of her diaphragm and back, greatly strengthened her back and made good posture possible today. She exercises all day, singing, walking—she can walk across the room and back—and swimming, which she hopes to keep up continually.

It is significant that her first real public appearance was at a benefit for the Crippled and Disabled at the Manhattan Center on Sept. 9.



Marjorie Lawrence Rehearsing 'Waltzing Matilda' for Her First Appearance After Her Long Illness

Another benefit appearance will be for the Kit Bags fund on the New Jersey estate of Mrs. Stillman on Sept. 24—both real efforts on Miss Lawrence's part because of the transportation involved.

Radio and concert appearances will form her entire career for a while, and the necessity of building up a new concert repertoire will add another duty to her already active life. She admits that the way is hard and that she must go slowly and carefully, but she intends to walk again—to walk onto a stage one of these days. Perhaps even to leap again on the back of Grane, Brünnhilde's horse, the stunt which so amazed spectators at the opera house when she sang in 'Götterdämmerung'. With her spirit, even that is possible. F. Q. E.

conductors include Carlo Peroni, Paul Breisach, Giuseppe Bamboschek, Edwin McArthur, Jerzy Bojanowski, Dino Bigalli, Leo Kopp, Angelo Canarutto, and others to be announced.

The opera ballet and other associate artists will be announced later. The regular Chicago Opera Company chorus will be under the direction of Kurt Herbert Adler.

Officers Selected

The Company has selected the following officers for its 1942 season: Robert Hall McCormick, chairman of the Board of Governors; Jason F. Whitney, vice-president; Abner J. Stilwell, vice-president and treasurer; James C. Thompson, assistant treasurer; William D. Saltiel, secretary; William H. Stevenson, assistant to the Board.

This year an executive committee has been chosen from the Board of Governors to take up the problems confronting the opera throughout the season. Members of this newly-formed committee are: John D. Allen, Barnett Faroll, Weymouth Kirkland, Fred A. Poor, Conrad H. Popen-

husen, Abner J. Stilwell and William D. Saltiel.

Beecham to Assist Utah State Symphony

Sir Thomas Beecham, who is to open his season with the Seattle Symphony on Oct. 5, will stop over in Salt Lake City to conduct the opening night concert of the Utah State Symphony on Sept. 5. With the orchestra's regular conductor, Hans Heniot, called to the army and most of the players occupied in defense industry, the organization was threatened with dissolution. Gail Martin, manager, thought of inviting Sir Thomas to conduct the first concert of the season.

Kubik Appointed Film Bureau Director of Music

Gail Kubik, twenty-nine-year-old American composer and winner of the Heifetz award, has been appointed Director of Music, Office

of War Information, Film Bureau. Kubik has been made supervisor for the entire musical department and will be actively engaged in composing, conducting and directing all government films. Mr. Kubik has completed the score for the first full-length Government film of the war, 'The World at War', which had its premiere in New York on Sept. 3.

Irving Kolodin Becomes Music Editor of New York "Sun"

Irving Kolodin, associate music critic of the New York Sun has been appointed music editor in succession to William G. King, who remains with that newspaper in another capacity. This change does not affect the position of Oscar Thompson as first critic of the Sun and Mr. Kolodin will continue as his associate in the reviewing of musical events.

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Executive and Editorial Offices

Suite 1401-8 Steinway Bldg., 113 West 57th St., New York
Telephone: Circle 7-0522. Cable address: MUAMER

OSCAR THOMPSON, Executive Editor

FRANCES Q. EATON, Assistant to the Editor

MAURICE B. SWAAB, Advertising Manager

EDWARD I. DAVIS, Production Manager

CHICAGO OFFICES: MARGIE A. MCLEOD, Manager, Kimball Hall, 304 South Wabash Avenue. Telephone: Harrison 4544. RUTH BARRY, CHARLES QUINT, Correspondents.

BOSTON: GRACE MAY STUTSMAN, Correspondent, 88 Lake Ave., Melrose, Mass.

PHILADELPHIA: WILLIAM E. SMITH, Correspondent, 1945 North 33rd Street.

LOS ANGELES-HOLLYWOOD: ISABEL MORSE JONES, Correspondent, 5386 Village Green, Los Angeles. DOROTHY HUTTENBACH, Business Manager, 513 North Rodeo Drive, Beverly Hills.

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America Versus Petrillo

STEP by step James Caesar Petrillo is making certain that he will stand alone, with all of America arrayed against him. Each of his peremptory new restrictions upon the freedom of this country's music alienates and arouses some additional important part of the music-loving population, in addition to bringing into open hostility toward him and his dictatorial aims some organization, agency, or group engaged in serving that population as producers or purveyors of music.

The direct and unequivocal stand taken by the board of directors of the National Federation of Music Clubs is representative of a fast rising resentment that is nation-wide. No other musical organization or association in the world has under its banner so many local organizations in so many and such widely scattered communities as has this progressive and intensely patriotic federation. The membership of these clubs totals many times that of Mr. Petrillo's musical union. Moreover, the interest of the members is that of devotees of music who have no personal axes to grind and are not concerned with individual gain. They represent the ordinary citizenry, at the same time that they speak for those whose special interest is music. If the tsar of the musicians' union thinks that he can ignore the attitude of the hundreds of thousands of affiliated workers in this largest of all musical organizations, he would be well advised to pause long enough for the possible arrival of some second thoughts.

If he should permit the true facts of the situation to enter into his rabid considerations, he might find it profitable to note just who is on his side and who on the other. Perhaps it would be worth his while to discover that he is his only supporter. As the absolute boss of his union, he can arbitrarily speak for its membership, but there need be no doubt whatever that thousands of union

musicians are at heart opposed to their chief's sensational and illogical efforts to enforce his will upon broadcasters, record companies, conservatories, colleges, schools, clubs, and the entire public, including the musicians who do or do not happen to be union members. Many of them know that instead of finding jobs for musicians who are out of work, Petrillo's madness will only take from a multitude of musicians, most of them his own union members, the recording and broadcasting engagements which have supplied them with all or part of their living.

With Mr. Petrillo alone on his side, the opposition has grown until it includes almost every factor of influence and importance in this country's musical and cultural life. The broadcasting companies are, of course, in the fight to the finish, whatever temporary concessions they may have to make. The record manufacturers have the same battle to carry through. Educational institutions, denied their right to make use of music in recordings and broadcasts for their students, are certain to swell the ranks of the opposition. Newspapers in perhaps a majority of America's cities have taken their stand and it is universally that of condemnation of the Petrillo tactics.

Perhaps in no other cultural issue ever before the American public has there been such unanimity in the denunciation of a petty tyrant's efforts to have his way at the expense of the people. The saying, "Render unto Caesar that which is Caesar's" will come true in the case of Caesar Petrillo. The United States Government, representing all the people, has begun legal proceedings which may yet accomplish their purpose. But irrespective of this, the cumulative weight of public opinion will force a show-down, either in the form of new legislation or some sort of overturn within the American Federation of Musicians, that will rectify an intolerable situation.

Keep Music's News In Print

AS it becomes more and more evident that music will continue to hold its place in the lives of the American people, whatever the developments of global war, our music lovers everywhere need to make certain that they do not suffer in their own communities through a lack of understanding of this vital fact. It is particularly important that they keep music before their public as a live issue in the daily newspapers. Inevitably the problems of space will grow more serious for many publications in the months to come. There will be curtailments in many music departments, just as there will be curtailments for other special or regular features on many papers. These must be accepted as among the readjustments required in the publication of newspapers of smaller size and with war news occupying more and more of their limited space.

But music lovers should see to it that music still retains its proportionate place in publications that may, through ignorance or indifference on the part of those in charge, be inclined to eliminate their musical news and reviews entirely. Every city in America is going to have music. Some will have as much as before; others may have appreciably less, but the interest of musicians and music lovers in the music of any given city will not be materially altered, and this interest will stand in the same relation to the public's interest in other news and features that it has stood in the past.

Therefore, not only as a morale builder, but as an essential point of journalistic interest, let all those who have the cause of

music at heart be on the alert to keep the public informed of essential musical activities, and if there is any visible tendency on the part of the local newspapers to let them down in this respect, they should make themselves and their objections known with unmistakable emphasis to those editors and publishers who stand in need of their advice.

Personalities



Jarmila Novotna Finds a Lost Ball and Proudly Shows It to Germaine Leroux, Pianist, as the Two Play a Round at Southold, L. I.

Steber—Following her appearance at Fort McPherson, Ga., on a USO tour, Eleanor Steber, soprano of the Metropolitan Opera, was made an honorary colonel.

Iturbi—The pianist-conductor, José Iturbi, has signed up for a motion-picture film entitled 'Private Miss Jones' in which he will appear with Kathryn Grayson and Robert Young.

Piatigorsky—The Russian 'cellist, Gregor Piatigorsky, became an American citizen on Aug. 22, taking his final oath at Elizabethtown, N. J., where he and his family make their home.

Kiepura—A refurbished and modernized version of a Lehar operetta (not 'The Merry Widow') will be produced on Broadway next season with Jan Kiepura in the male lead. The work will be filmed later in Hollywood.

Robeson—Such has been the success of Paul Robeson in the role of Othello under the direction of Margaret Webster at special performances at Cambridge, Mass., and Princeton, that it is possible the production may reach Broadway during the season of 1943-44. The delay is owing to concert contracts already made by the Negro baritone.

Rapee—A full-fledged pilot in the Coast Guard Auxiliary, Erno Rapee in his thirty-two-foot sloop devotes twenty-four hours each week to his duties. Recently, the Radio City conductor and his crew of two were driven off their course by a storm for three hours. On board were two sick boys and their doctor, trying to get to a hospital in a hurry. Finally in the early hours of the morning, the duty was accomplished.

Cadman—Instead of spending his Summer at the MacDowell Colony as usual, Charles Wakefield Cadman stayed in California putting the finishing touches on his latest work, 'Aurora Borealis', a fantasy for piano solo and orchestra. The work had a preliminary hearing last Spring in a two-piano version in Los Angeles at a concert of the Society of Native American Composers with Marguerite Bitter playing the solo part and the composer at the second piano.

BALLET TROUPES PLAN METROPOLITAN SEASON

Ballet Theatre and Monte Carlo Company to Share Series of Thirty-one Performances

Beginning on Oct. 6, the Ballet Theatre and Ballet Russe de Monte Carlo will present a joint season of thirty-one performances in the Metropolitan Opera House under the management of S. Hurok. The Ballet Theatre will open the series and continue through Oct. 11 when it departs for a short tour. It will return to close the season, appearing from Oct. 22 to Nov. 1. The Ballet Russe de Monte Carlo is scheduled for a ten-day engagement beginning on Oct. 12.

Three new productions and three revivals are planned by the Ballet Theatre. Fokine's last ballet, 'Helen of Troy', which had its posthumous premiere in Mexico, D.F., on Sept. 8, will be among the new works. It is based on Offenbach's operetta, 'La Belle Helene' with scenery and costumes designed by Marcel Vertes. Leonide Massine, guest choreographer, will be represented by two new works: 'Aleko' and 'Don Domingo'. The first is set to Tchaikovsky's Trio in A Minor as orchestrated by Frederick Stock, the second, to music arranged from six piano works of Revueltas, with decor by Diego Rivera.

'Petrushka', as reworked by Fokine shortly before his death, will be added to the repertoire. A one-act version of 'Coppelia' will be staged by Simon Semenov. And Eugene Loring's 'Billy the Kid' will be revived.

The Monte Carlo company is scheduled for two premieres: 'Snow Maiden', designed by Bronislava Nijinska to music by Glazunoff; and Agnes de Mille's 'Rodeo', with a special score by Aaron Copland.

APPOINTS PRESIDENT

Mrs. Davison Succeeds Miss Evans in Sigma Alpha Iota Post

The National Executive Board of Sigma Alpha Iota recently appointed Mrs. John B. Davison to the presidency of the national music fraternity, succeeding Gertrude Evans, who resigned to enter the United States Army. Miss Evans is at present in training at the Marietta Holding and Reconsignment Point, Marietta, Pa., in the office of the Engineer Supply Officer.

Mrs. Davison was installed at a recent meeting of the National Executive Board, held in the Palmer House, Chicago. At that time fraternity policies for the war period were formulated and specific war services were outlined for the members in a Victory Program. The office of the National president was opened on Aug. 1 in Des Moines, Ia.

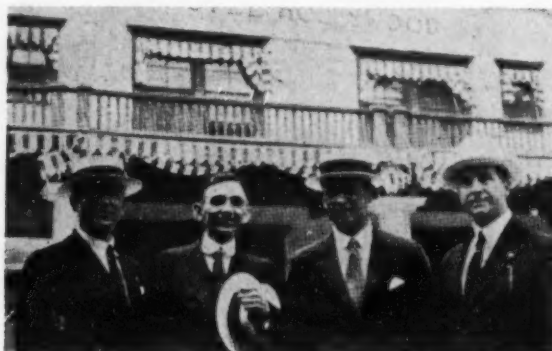
Miss Evans has served the fraternity as president since 1931, during which time Sigma Alpha Iota expanded rapidly. Prior to her presidency she had served in various capacities. She was initiated while a vocal student at Ithaca College, Ithaca, N. Y., and attended the 1921 National Convention as representative of her chapter. Mrs. Davison began her association with Sigma Alpha Iota while an organ student at Drake University. She

What They Read Twenty Years Ago

MUSICAL AMERICA for September, 1922



John Charles Thomas and Edgar Allan Woolf, Playwright, Make a Successful Crossing of the English Channel



A Composer and Three Singers in Hollywood. From the Left, Edward Johnson, Charles Wakefield Cadman, Carl Gantvoort and Henri Scott



Feodor Chaliapin Taking His Ease at Bad Homburg



At Right, Artists at the Norfolk Music Festival Are Guests of Mrs. Arthur Knox. From the Left, Mrs. George Hamlin, Mrs. Henry Hadley (Inez Barbour), Mrs. Lestrade, George Hamlin, Mrs. Knox and Fred Patton

Some Job!

Music a Unifying Force in Harassed Ireland, Declares American Singer. Artistic Nature Is Not Restrained by Civil Strife and Social Life Not Seriously Affected Notwithstanding Tragedies of War.

1922

Think of That!

Invention of Lee de Forest achieves complete synchronization of sound and action. Music repro-

duced by using camera. Symphonies and acts of operas may be produced in their entirety.

1922

Who Took the Second?

(Headline) Take First Step in Move to Oust Voice Fakirs in New York City. Mayor Hylan Appoints Committee to Investigate and Decide What Can Be Done. Police and Legal Department Will Aid.

1922

Why to Holland?

Giacomo Puccini returned recently to his home near Viareggio, Italy, from a visit to Holland where he had gone in search of local color for the opera, 'Turandot', upon which he is now at work.

1922

Chance for Mr. Berlin

Louis Bousquet, composer of 'Madelon', the most famous marching song of the late war, has been elected mayor of the community of Beauchamp.

has been president of the Epsilon Province, national vice-president and director of extension as well as serving on many committees.

CHATTANOOGA CIVIC CHORUS PLANS EVENTS

Visiting Artists to Augment Local Fare—Annual May Festival Scheduled

CHATTANOOGA, TENN., Sept. 10.—The Chattanooga Civic Chorus, J. Oscar Miller, conductor, anticipates its most successful season in 1942-43. Three major events are scheduled in addition to the annual May Music Festival.

The first presentation, on Nov. 6, will be Charles L. Wagner's production of 'La Bohème', conducted by Giuseppe Bamboschek and staged by Désiré Defrère. The cast will include Susanne Fisher, Hilda Burke, Frances Greer, Armand Tokatyan, Mack Harrell, William Hain and Oscar Natzke. On Dec. 10 the Chattanooga Civic Chorus will present Haydn's 'The Creation'. Soloists will be Annamary Dickey, soprano; Ernest McChesney, tenor; and Norman Cordon, bass-baritone. The mid-season popular concert of the chorus will be on

March 2. The second half of the program will include tributes to this war's dead. Soloists for this event will be announced later.

The annual festival will take place May 10-12. 'Samson and Delilah' will be given on May 12 with Jean Watson and Arthur Carron. Guest artists will be heard in a concert on May 10. The Chattanooga Civic Chorus and Orchestra will again play a major role in the festival.

Junior Programs Plans New Show

Junior Programs, Inc., Mrs. Dorothy L. McFadden, president, plans to produce a new work, 'Doodle Dandy of the U. S. A.', for the season 1942-43. The new production will be in the form of a combination of music, drama and dance. The play and lyrics are the work of Saul Lancourt, the music is by Elie Siegmeister, and the choreography by Ted Shawn.

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RODZINSKI TO LEAD ANNIVERSARY LISTS

Cleveland Orchestra Plans Celebration of Twenty-Fifth Season

CLEVELAND, O., Sept. 10.—The Cleveland Orchestra's approaching season will mark an important milestone in its history. Launched by the Musical Arts Association during World War I, its Silver Anniversary will be celebrated under new war clouds.

Dr. Artur Rodzinski, its distinguished conductor, who returns for his tenth season, has announced the programs for the first five concerts. In addition to the excellent fare to be provided by the list of visiting soloists announced earlier, a list which includes such names as those of Rudolf Serkin, Claudio Arrau and Alexander Brailowsky. Joseph Szigeti heads the violinists, making his sixth appearance with the orchestra, and Ruth Posselt and Carroll Glenn will appear for the first time in the Severance Hall series.

Raya Garbousova, 'cellist, returns for her third appearance, and four orchestra members will also make solo appearances in this anniversary season: Tossy Spivakowsky, the new concertmaster; Leonard Rose, first 'cellist; Philip Kirchner, first oboist; and Alice Chalifoux, harpist. The appearance of Mr. Kirchner, first oboist; is eagerly anticipated as he has occupied his position since the first concert and enjoys wide popularity.

Sokoloff to Return

An event of special significance in this twenty-five anniversary celebration is the appearance of Nikolai Sokoloff, organizer and first conductor of the orchestra, who will conduct a pair of concerts during the December festivities. A significant fact revealed in announcing Mr. Sokoloff's appearance, is that the orchestra has had but two conductors in its quarter-of-a-century life.

Rudolph Ringwall, associate conductor, will lead two pairs of concerts in the symphony series, the Sunday

Twilight concerts, and the Educational Concerts. The touring activities of the orchestra during its twenty-eight week season, will include appearances in Indiana and Michigan, during one week in November; in the eastern and northeastern states for two weeks in February; and in the east and south-east as far as South Carolina, during March. Ohio appearances include three concerts in Oberlin; three in Akron; and one in Columbus.

The special series begun several seasons ago, called "All Star Pops" and played in Public Hall, will present Marian Anderson, on Nov. 15, and Fritz Kreisler on Jan. 10.

The annual ballet series will take place in Music Hall on Nov. 20, 21, and 22, and will introduce the New Ballet Theatre to Cleveland audiences. Four performances will be given.

It is planned to continue the successful radio broadcasts of last season which originated in Severance Hall and through the facilities of WGAR were carried by the Columbia stations throughout this country, and short-waved to South America, England, and the Pacific war zone for the benefit of the armed forces. Dr. Rodzinski will be the regular conductor of this series, and will be assisted by Mr. Ringwall. The concerts will again be broadcast on Saturday afternoons, starting on Oct. 24. A special anniversary program, on Dec. 12, will be conducted by Nikolai Sokoloff.

Special Broadcasts Planned

Two additional concerts are scheduled for Sunday afternoons, Oct. 11 and 18, during the period usually devoted to programs by the New York Philharmonic. Dr. Rodzinski will conduct the Shostakovich Seventh at the second of these broadcasts.

The opening program of the season will present instead of the usual tribute to Bach, Beethoven, and Brahms, the Suite from 'The Faithful Shepherd' by Handel; Symphony No. 5, by Dvorak, Suite from the ballet, 'Petrushka' by Stravinsky, and Waltzes from 'Der Rosenkavalier' by Strauss. The first Cleveland performance of the Shostakovich Symphony No. 7, will be an event of the Oct. 15 and 17 pair of concerts.

Herbert Elwell's 'Introduction and Allegro' which was given its first performance under Efreim Kurtz at the

New York Stadium in July, will open the Oct. 22 and 24 concerts, will be followed by Beethoven's Second Symphony, and the first 'cellist of the orchestra will appear as soloist in the Dvorak Concerto in B Minor. Works by Brahms and Wagner will be heard Oct. 29 and 31, and the Nov. 5 and 7 pair of concerts will be devoted to works by Tchaikovsky. At these concerts Tossy Spivakowsky will make his solo bow in the Concerto for violin Op. 35. The program will open with the Serenade for string orchestra, in C, and close with the Pathétique Symphony.

Plans for the observance of the orchestra's Silver Anniversary are being developed by the Musical Arts Association, sponsors of the orchestra, and no one is more enthusiastic than the honorary vice-president and secretary, Mrs. Adella Prentiss Hughes, who was the first manager of the orchestra. Her gifts of organization, appreciation of the finest in music, and astute business ability, carried the burden of establishing an organization, still young in comparison with others, which now occupies a place of major importance.

W. H.

ST. LOUIS PLAYERS PLAN NEW YEAR

Farbman Succeeds Guidi as Concertmaster—Roster of Soloists Listed

ST. LOUIS, Mo., Sept. 10.—The St. Louis Symphony Society has announced the appointment of Harry Farbman as concertmaster of the orchestra for the 1942-1943 season, succeeding Scipio Guidi who has held the post for eleven years. Mr. Farbman was for several years concertmaster of the National Symphony in Washington under Hans Kindler and was also associated with Alfred Wallenstein at station WOR, New York, and was the organizer of the Farbman String Symphony. The season will open on Nov. 6. Mr. Guidi had an altercation with Vladimir Golschmann, conductor, in the Spring, and all efforts toward reconciliation failed.

As usual, the orchestra will give eighteen pairs of concerts in St. Louis in two series, one on Friday afternoons and one on Saturday nights. Mr. Golschmann will be the conductor for the twelfth consecutive year.

Emphasis will be placed this year on American artists, and in line with this policy contracts have been signed with Helen Jepson, Nov. 13 and 14; Samuel Mayes, former St. Louisan and solo 'cellist with the Philadelphia Orchestra, Dec. 18 and 20; William Kapell, pianist, Jan. 29 and 30, and Carroll Glenn, violinist, Feb. 12 and 13. In addition Mr. Farbman will appear as soloist on Dec. 26 and 27.

A number of old favorites will return to the orchestra, including Rudolph Ganz, Nov. 27 and 28; Robert Casadesu, Dec. 11 and 12, and Artur Rubinstein, March 5 and 6. Claudio Arrau, Nov. 6 and 7; Bronislaw Huberman, Nov. 20 and 21; Luboshutz and Nemenoff, Jan. 15 and 16, will make their debut with the orchestra.

In addition to the series concerts a group of popular programs has been scheduled, and there will be four performances during the holidays with the Ballet Theater.

HERBERT W. COST

Marjorie Lawrence Joins Evans Concert Bureau

Metropolitan Soprano, Recovered From Injury, To Make Limited Appearances in East

Marjorie Lawrence, noted soprano of the Metropolitan Opera Company, has recently concluded



Marjorie Lawrence

arrangements with Lawrence Evans of Columbia Concerts, Inc., whereby she will be under his management for concert and other engagements in the future. Miss Lawrence sang a broadcast

from a wheelchair on Sept. 6, with evident artistic success, and her voice was declared to be in excellent condition. She has been inactive during the last two years after being stricken by infantile paralysis as a result of a vaccination for small pox when she went to Mexico to appear in opera there. However, her recovery has been sufficiently completed so that she will be able to fulfill a limited number of public appearances in the East.



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'CARMEN' GIVEN AT SOLDIERS' FIELD GRANT PARK ENDS CONCERT SERIES

**Swarthout, Kiepora, Thomas
Sing—Annual Festival
Held for Charities**

CHICAGO, Sept. 8.—The heavy downpour of rain which engulfed Ravinia on Aug. 8, was kindly held in restraint in Chicago, enabling the Chicago Opera Company under Fortune Gallo, to stage its first full scale summer opera, Bizet's 'Carmen' in Soldiers' Field.

A roster of well-known artists, Gladys Swarthout, in the name part; Jan Kiepora, Don José; John Charles Thomas, the Toreador; Licia Albanese, Micaela, heading a company of 400, with Carlo Peroni conducting, drew an estimated 35,000 persons. The improved public-speaking amplifying system carried the singing to the far reaches of the south end of the stadium. The performance moved with an accelerated pace; too accelerated for Miss Swarthout in the finale of the third act mountain scene, as Mr. Kiepora's dramatic repulse of Carmen at that point, knocked Miss Swarthout out completely for a few moments. The audience generally was not aware of what had happened as the stage lights were quickly lowered. After a short delay Miss Swarthout was able to take her bows with the other principals.

The final scene with its colorful dances, headed by Ruth Pryor and Walter Camryn and an augmented corps de ballet, was exceptionally well done. The singing throughout including the smaller roles and the large chorus, was of excellent quality, and the entire performance reflected credit on the personnel of the opera company.

Festival Draws 100,000

The Chicago Music Festival held in Soldiers' Field on Aug. 15, drew a crowd of approximately 100,000 persons.

This festival under the sponsorship of the Chicago Tribune Charities, Inc., was a maze of pageantry, massed music of all types, community singing, directed with clock-like precision.

As in seasons past, this gigantic undertaking was under the personal supervision of Philip Maxwell, festival director; Capt. Howard Stube, chairman of instrumental participation; Fred Miller, field supervisor; Henry Weber, general music director; Edgar Nelson, general choral director, and Mrs. Edmund J. Tyler, chairman of vocal and instrumental contests.

The armed forces of the nation were well represented by the Great Lakes choir of 200 voices, led by Chaplain H. F. Hanson and the 100 piece Great Lakes band, under Lieut. Comm. Eddie Peabody, and precision drill by the U. S. Marines under Lieut. Col. Carlton Hill.

A spectacular feature was the 'Men of Steel' number with the Carnegie-Illinois Steel Corporation band and chorus under Kenneth Resur and Harry S. Walsh, against a background depicting the steel mills in full operation.

The Festival Symphony, conducted by Henry Weber, was another high-point of the evening's entertainment, as was the Negro Festival Chorus under J. Wesley



Gladys Swarthout as Carmen

Jones and the Festival Chorus of 5,000, led by Dr. Edgar Nelson, which sang especially well in the 'Hallelujah Chorus' from Handel's 'Messiah'.

Several states are actively engaged in competing for first prizes and honors for vocal and instrumental soloists, as well as chorus and bands, throughout the year, the winners receiving full honors at the festival.

Q.

STOCK LEADS SHOSTAKOVICH SEVENTH

**Conducts Chicago Symphony
in Benefit at Ravinia as
Series Concludes**

CHICAGO, Sept. 8.—A special concert was given at Ravinia Park on Aug. 22, when Dr. Frederick Stock conducted the Chicago Symphony in its first performance of the Shostakovich Seventh Sym-



Eugene Ormandy and Selma Keye, Soprano, after a Recent Ravinia Concert

phony, net proceeds going to the benefit of Russian War Relief, Inc.

A week of chamber music concerts by the Budapest String Quartet beginning Aug. 11, followed the sixth and final week of the Ravinia Festival by the Chi-

**Bojanowski and Orchestra
Give Final Event—Many
Soloists Are Heard**

CHICAGO, Sept. 8.—The free concerts in Grant Park ended on Labor Day, Sept. 7, it being fitting that Jerzy Bojanowski and his symphony orchestra should give the final concert. Mr. Bojanowski, so closely identified with Chicago's musical life, makes each concert he conducts an occasion. For the final Grant Park concert, he made it a special occasion, conducting with extra fire and spirit.

His soloist was Mary Kampo, mezzo-soprano, a gifted young singer, with a rich voice. Her offerings included arias and art songs. A program of familiar and unfamiliar orchestral works was inspiring played.

During August, Mr. Bojanowski conducted on Aug. 24, with Victor Labunski, Polish pianist, as soloist. Icy blasts from the lake at this concert, threatened to make difficulties for orchestra and soloist, but by bravely ignoring such impediments, Mr. Labunski played his portion of the program with artistic assurance.

Ennio Bolognini conducted his orchestra on Aug. 7, with Anita Aaron Braude, soprano, as soloist, and again on Aug. 29, with Muriel Hahn, colored soprano, who proved one of the sensational surprises of the season.

One of the finest concerts of the

cago Symphony with Pierre Monteux, guest conductor.

Mr. Monteux's program for the second concert of his week's visit, given on Aug. 6, contained Tchaikovsky's Symphony No. 4, Haydn's Symphony No. 88, Toccata and Fugue in D Minor by Bach (orchestrated by Charles O'Connell) and Suite from the Ballet, 'The Invisible Flutist' by Piston. Clarity and eloquence marked the interpretation of each work listed.

A veritable deluge prevented many patrons from attending the Saturday night concert on Aug. 8, but for early arrivals and those inured to freakish weather, the music was inspiring played and well worth any personal inconvenience sustained. Brahms's Symphony No. 1, Handel's 'Water Music', a Suite from the Ballet, 'Petrushka', by Stravinsky and 'Nocturne' No. 1 by Stringham provided a varied program of great appeal.

For his final appearance on Aug. 9, Mr. Monteux selected Saint-Saëns's Symphony No. 3, Ravel's 'Alborada del Gracioso', Mussorgsky's 'Pictures at an Exhibition', Brahms's 'Academic Festival' Overture and the first Chicago performance of 'Fête Polonaise', from 'Le Roi Malgré Lui' by Chabrier.

Budapest Quartet Plays

The Budapest String Quartet gave four concerts of chamber music on Aug. 11, Aug. 13, Aug. 15, and on Aug. 16. Leonard Shure, pianist, appeared with the quartet, for the first three concerts, playing respectively: Schumann's

(Continued on page 20)

season was given on Aug. 9, by Edith Mason, soprano, and the Woman's Symphony Orchestra, conducted by Roy Shield. Miss Mason was in magnificent voice and every work, whether operatic aria or simple song, was superlatively well sung. The

(Continued on page 20)



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LITTLE SYMPHONY ENDS SERIES IN ST. LOUIS

Saidenberg Makes First Local Appearance—Chapple Returns for Final Concerts

ST. LOUIS, Sept. 5.—For the Little Symphony's second and third concerts the conductor was Daniel Saidenberg, a newcomer to St. Louis. On Aug. 7 he selected Vivaldi's Concerto Grosso, 'Serenade Notturmo' by Mozart, 'Bagatelles' by Van Vactor, Prelude and Scherzo by Shostakovich and Haydn's Symphony in B Flat ('La Reine'). On



Daniel Saidenberg

his second appearance on Aug. 14 he conducted the 'Brandenburg' Concerto No. 5 by Bach in which the soloists were Eugene Campione, violin; Laurent Torno, flute, and Carolyn Fenton, piano. Mozart's Divertimento for two horns and strings, Serenade for strings by Tchaikovsky, Polka by Shostakovich and Johann Strauss's 'Pizzicato' Polka and 'Wine, Women and Song' completed the program.

The return of Stanley Chapple to the podium for the fourth concert on Aug. 21, was acclaimed by a large audience. Handel's Concerto Grosso No. 18 was followed by two first performances, the first

a 'Pastoral Ode' by Gardner Read and the second 'Two Interlinked French Folk Melodies' by Dame Ethel Smyth. Ruthabeth Krueger was the soloist, playing Bach's Concerto for violin in E. The closing work, was Haydn's Symphony No. 99 in E Flat.

At the closing concert on Aug. 28 Mr. Chapple was at his best and the orchestra responded in like form. The program was delightful, including Bizet's 'Jeux d'enfants', Debussy's 'Petite Suite' and Mozart's Symphony No. 35 ('Haffner'). The soloist was Dorothy Grossberg, mezzo-soprano who sang arias by Gluck and Handel and 'Adieu Forêt' from Tchaikovsky's 'Jeanne D'Arc'.

H. W. C.

Ravinia Concerts

(Continued from page 19)

Piano Quintet in E Flat, Op. 44; Dvorak's Piano Quintet in A, Op. 81, and the Brahms Piano Quintet in F Minor, Op. 34. Milton Preves, first viola player of the Chicago Symphony Orchestra, joined the quartet on Sunday afternoon, for a performance of Brahms's Viola Quintet in G, Op. 111. Quartet music by Mozart, Brahms, Beethoven, Haydn, Debussy, and Smetana, was heard in the four concerts given by the Budapest String Quartet.

Many persons welcomed the opportunity to hear the Chicago Symphony, led by Dr. Stock, play the new Shostakovich Symphony in the special benefit concert at

Ravinia on Aug. 22. Ravinia's open-air pavilion was an ideal setting for a work of such dramatic proportions and suspense. Dr. Stock's conducting had the necessary strength to give full vigor and power to its interpretation. Q.

ST. LOUIS OPERETTA SEASON CONCLUDED

Municipal Series Successful Despite Weather—'Show-boat' Attracts

ST. LOUIS, Sept. 1.—The twenty-fourth season of Municipal Opera in St. Louis, despite unfavorable weather during the first two weeks and the cancellation of two performances, ended without financial deficit, due largely to the success of the final performances. A total of 770,346 persons attended the eighty-six performances. Jacob Schwartzdorf was the conductor. The entire receipts (including all employees' salaries and concession returns) of the performance of Aug. 24 were turned over to Army and Navy Relief Funds.

John Tyers Wins Acclaim

The popularity of Kern's 'Show-boat', having its fourth Summer production, coupled with an outstanding cast assembled by the producer, Richard Berger, brought capacity audiences for the two final weeks, Aug. 17 to 30. On the opening night, John Tyers created a sensation with his singing of 'Old Man River'. The young baritone had been drafted into the part of Joe just two hours before the curtain, when Kenneth Spencer, engaged for the part, was taken ill. Mr. Spencer appeared later in the week, when Mr. Tyers sang Steve. Magnolia was sung and acted by its creator, Norma Terris, Bob Lawrence was the Ravenal, and Jed Prouty, of picture fame, was Cap'n Andy. The regular chorus was augmented by The Legend Singers (colored choir) under Kenneth Bil-lups.

The ninth week, Aug. 3 to 9, presented 'Roberta' with Nancy McCord, Robert Shafer and Mr. Tyers. For the week of Aug. 10 to 16, children and grown-ups enjoyed the 'Wizard of Oz', starring Evelyn Wycoff. The film version and music was the basis of the production. Patricia Bowman and the ballet, and Alex Rotov and his partner, Christine Forsyth, contributed entertaining dancing.

HERBERT W. COST

Grant Park Events

(Continued from page 19)

Woman's Symphony seemed in exceptionally fine trim and played with telling effect under Mr. Shield. Another fine soloist, Anna Kruetgen, mezzo-soprano, appeared with this orchestra on Aug. 28, at which time its regular conductor, Nicolai Malko, directed.

The Chicago Symphony, Hans Lange, conductor, gave three successive concerts on Aug. 10, 11 and 12, with Dudley Powers, 'cellist; Joseph Vito, harpist, and Robert Quick, violinist, appearing as soloists in the order named. Mr. Lange again conducted the orchestra on Aug. 17, at which time David Van Vactor's Concerto Grosso for three flutes and harp, was played by the composer, a flutist

with the orchestra; Ernest Liegl and Emil Eck, flutists, and Mr. Vito, harpist. The composition had nobility of style and showed excellent craftsmanship. Milton Preves, viola, was soloist with the orchestra on Aug. 18.

Dr. Frederick Stock, looking exceptionally fit after a Summer's rest, made his only appearance at Grant Park on Aug. 19, when he conducted the Chicago Symphony's last concert at the park. John Weicher, concertmaster, and Edmund Kurtz, 'cellist, were soloists.

Kurt Herbert Adler led the Chicago Opera Company orchestra on Aug. 13 and again on the 31st. Ada Belle Files, contralto, was soloist, at the first concert, singing with distinction operatic arias and art songs. Helen Beatty, mezzo-soprano, was soloist with Mr. Adler on Aug. 31. The Chicago Opera orchestra, conducted by Leo Kopp, gave a concert on Sept. 6, with Giacomo Rimini, baritone, and a group comprising Lorraine Tom-merson, soprano; Maria Data, contralto; Angelo Raffaelli, tenor; Evelyn Hardie, soprano; Estérina D. Nicola, soprano, and Marguerite Bost, mezzo-soprano. Monna Van, soprano, appeared with Walter H. Steindel and his orchestra on Aug. 16. Mr. Steindel again conducted on Sept. 4, with Nina Serena, soprano, soloist.

Richard Czerwony, recently recovered from a serious illness, conducted the Chicago Philharmonic on Aug. 26, with Marguerite Bost, mezzo-soprano, as soloist, and again on Sept. 1, with Rudolph Reuter, pianist as soloist.

The WGN orchestra, led by Harry Weber, with Harriet O'Rourke, pianist, as soloist, appeared on Aug. 27, and despite heavy rain, the orchestra and soloist played exceptionally well. Q.

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- ★ **DREAM-PEDLARY** . . . by Herbert J. Tily
(Words by Thomas Lovell Beddoes)
Med. Voice (Range, d to g-flat)50
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TORONTO ATTENDS PROMENADE SERIES

Francia White Makes Debut —Rapee and Grainger Set Attendance Record

TORONTO, CANADA, Sept. 1.—
Francia White, lyric soprano, was
guest artist at the Promenade Con-
cert of the Toronto Philharmonic
on Aug. 6. The guest conductor
was César Borré, well known Bel-
gian conductor, but a resident of
Canada for the past decade. This
was Miss White's first appearance
in Toronto and she was warmly
welcomed by a large audience who
had listened to her radio voice.
Miss White sang with the orches-
tra the Jewel Song from 'Faust',
and with piano accompaniment,
sang a group of lyrics including
the 'Ballatella' from 'Pagliacci',
Edward German's 'Who'll Buy My
Lavender' and 'Les Filles de Cad-
diz' by Delibes.

Mr. Borré, guest conductor, se-
lected a program largely by French
composers. The most important
work was the Symphony No. 3 in
C Minor by Saint-Saëns, heard for
the first time in Toronto. The pro-
gram opened with the Saint-Saëns
'Heroic March', followed by Mas-
senet's Suite 'Scenes Alsaciennes'.
The only non-French music was
'Elegie' from Suite No. 3 by
Tchaikovsky.

Vivian Della Chiesa, soprano,
was guest soloist on Aug. 13, with
Frank Murch, a young Canadian
from the Juilliard School of Music,
as guest conductor. One of the
largest audiences of the season
greeted the soloist and conductor.

This is the third season Mr.
Murch has conducted a Prome-
nade Concert and his return this
year was eagerly anticipated. He
introduced two novelties: Overture
'Comes Autumn Time' by Leo
Sowerby, and 'Newsreel' by Wil-
liam Schuman. The orchestra and
conductor did their finest playing
in Liszt's 'Les Preludes' and 'Invi-
tation to the Dance' by Weber-
Berlioz. Works by Debussy, Tchai-
kovsky and Mendelssohn were also
played.

Della Chiesa Replaces Baritone

Miss Della Chiesa appeared in
place of Thomas L. Thomas, bari-
tone, who has recently joined the
United States Army. With the or-
chestra she sang two operatic arias:
'Ernani Involami' from 'Ernani', and
'Casta Diva' from 'Norma'. In a
group of songs with piano accompani-
ment she gave her radio fans good
measure, especially in her rendering
of Massenet's 'Elegie'.

The largest audience on record
since the Promenade Symphony Con-
certs were begun eight years ago
packed the Arena of the University
of Toronto to hear Erno Rapee, guest
conductor, and Percy Grainger, guest
soloist, on Aug. 20. This was Mr.
Rapee's second concert of the season.

An audience estimated at close to
eight thousand gave the American

conductor a tumultuous welcome when
he came on the platform. Mr. Rapee's
program opened with a brilliant per-
formance of the 'Oberon' Overture
and conductor and musicians gave a
buoyant presentation of Harold
Byrne's Symphonic Paraphrase on
melodies from 'The Gypsy Baron' by
Johann Strauss. Mr. Rapee was
forced to repeat a portion of the lat-
ter. The second part of the program
was given over to music by Tchai-
kovsky.

Percy Grainger, pianist, a favorite
in Toronto since he first came nearly
twenty-five years ago, shared honors
with Mr. Rapee. Earlier on the pro-
gram Mr. Grainger played a group of
solos: 'Turkey in the Straw' and
other folk melodies arranged by Da-
vid Guion; Debussy's 'Claire de Lune',
and an oriental phantasy, 'Islamay',
by Balakirev. After the intermission
Mr. Grainger displayed his virtuosity
as soloist in the Concerto for Piano
and Orchestra, No. 1, Op. 23, by
Tchaikovsky.

Jean Dickenson, soprano, was guest
artist with the Orchestra on Aug. 27,
and an audience only slightly below
the record-breaking one of the previ-
ous week gave the young singer a
very warm welcome. Miss Dickenson
has sung at the "Proms" during the
past four years. She sang a group of
songs with piano accompaniment, in-
cluding Sir Jules Benedict's 'The
Wren', originally composed for Jenny
Lind. Her outstanding contribution
was another Benedict composition, a
setting of Paganini's 'Carnival of
Venice'. Miss Dickenson was recalled
repeatedly and was most generous in
her encores. The guest conductor was
Samuel Hersenhoren, a Toronto mu-
sician who has gained experience as
conductor with radio orchestras. He
conducted works by Thomas, De-
bussy, Elgar, Mendelssohn, Rimsky-
Korsakoff and 'The Enchanted Hill'
by a Toronto musician, John Weins-
weig.

ROBERT H. ROBERTS

Balogh Presents Own Work on Music Hall Broadcast

On July 19, Erno Balogh, pian-
ist, was heard with the Radio City
Music Hall Symphony, under
Maurice Baron, in his own suite
'From Morning to Midnight'. The
performance, given over WJZ, was
the fourth over the airwaves. Mr.
Balogh also played the Mozart B
Flat Major Concerto on this pro-
gram. The following week over the
same station and with the same
group the pianist was heard as so-
loist in the Dvorak piano Quintet
and Chausson piano Quartet. Mr.
Balogh was also on the Radio City
Symphony broadcast of May 23,
under Erno Rapee, when he played
the seldom heard Concert Allegro,
Op. 134, by Schumann. The pian-
ist was scheduled to appear as guest
artist on CBS's Master Keyboard
Series on Sept. 8.

Johnson to Sing with Orchestras

Hardesty Johnson, tenor, under
the exclusive management of An-
nie Friedberg, is scheduled for ap-
pearance with the Minneapolis
Symphony and in Syracuse and
Buffalo this coming season. He will
give a New York recital in Town
Hall on Jan. 19.

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Music Clubs Hold Board Meeting in Providence

(Continued from page 4)

Ruth H. Ottaway, California, former national president, recommended that a one-act opera be commissioned by the federation.

A public forum on war activities entitled "Music, the Last Outpost for Happiness" took place on Aug. 31. Mrs. Ober acted as chairman and introduced Lieut. Commander John D. Zimmerman of the Quonset Naval Air Station who gave a description of life in the service and the increasing demands for musical opportunities; Arlan R. Coolidge of the department of music, Brown University, who discussed the college student, his musical background and tastes; and Augustus Zanzig who came as a special representative of the Treasury Department, Washington, D. C. Emma Beldan, of Newport, soprano of the Philadelphia Opera Company, opened the meeting with 'The Star-Spangled Banner' and later sang 'Pace, pace, mio Dio' from 'La Forza del Destino' and shorter numbers, accompanied by Irene Mulick.

Committee Reports Heard

Mrs. C. Lloyd Billman, Indiana, national extension chairman and president of the state and district presidents' council, emphasized the desirability of organizing and federating musical groups in industrial plants; Martha C. Galt, Georgia, reported on the increasing use of American compositions in the various state federations and in student auditions; Phyllis L. Hanson, Massachusetts, referred to the activity of Junior members in the war projects; Eva J. Boger, Kansas, gave an account of Junior Competitive Festivals in thirty-eight states; Mrs. Clifford G. King, Rhode Island, spoke on Home Music; Ada H. Miller, Rhode Island, national finance chairman, urged further support for the federation's four specific endeavors: "Little Red House", Berkshire Music Center Scholarships, Young Artists Prize Fund and Edgar Stillman Kelley Scholarship; Mrs. George W. Langford, Michigan, asked that 'Save Our Symphonies' be adopted as the slogan next in importance to 'Win This War'; Helen H. Mills, Illinois, suggested an increased utilization of Latin American and Canadian music; Grace W. Towne, New York, in requesting wider bookings for the federation's Young Artist win-

ners, criticized those who are "continuing to accept and pay huge fees for outworn box-office attractions"; and Aletha M. Bonner, Tennessee, reviewing her work as chairman of library research, announced substantial gifts of books and records to libraries by clubs.

Announcement was also made of arrangements for the first student composition contest. This will be open to any native American, age eighteen to twenty-five, and works for piano solo or two string instruments will be accepted. Junior Club members have contributed 62,255 pennies to the Edgar Stillman Kelley Scholarship fund. Non-member contributions have been received from three London firemen as well as officers of the National Federation. The award will be made in the eastern region in 1943.

Frequently during the three-day meetings tribute was paid Mrs. George Hall of Providence whose active connection with the federation dates from 1911 and whose service and generosity have been effective both in national and local music circles.

ARLAN R. COOLIDGE

New Opera Plans

(Continued from page 3)

one act opera; 'The Opera Cloak', which will be given in a double bill with Mussorgsky's 'The Fair at Sorochinsk'. Johann Strauss's 'Die Fledermaus' with a new book written by George Marion, Jr., in collaboration with Paul Kerby, director of the company, will be the other contribution this season. All will be sung in English.

Dr. Damrosch will conduct his own opera. Emil Cooper, the new Russian acquisition to the company's conductorial staff, will conduct both 'The Fair at Sorochinsk' and the repeat performances of Tchaikovsky's 'Pique Dame', and Antal Dorati will direct the repetition of 'La Vie Parisienne'. Fritz Busch will again conduct Verdi's 'Macbeth'. The management has engaged an American conductor, Isaac Van Grove, to direct the chorus.

Michael Chekov will be stage director for the three Russian operas, William Wymetal of Broadway fame will direct 'The Bat', and Hans Bach will again assist his father in 'Macbeth'. Felix Brentano, former associate of Max

Concerts in New York for October

Town Hall

- Oct. 4: Zara Nelson, 'cellist
- " 5: Elizabeth Hipple, pianist
- " 6: Ernestine Steinway, soprano
- " 9: Marie Valois, soprano
- " 11: Hubert Valentine, tenor
- " 12: Bernardo Segall, pianist
- " 13: Nina Quartin, soprano
- " 14: Olga Samaroff Stokowski; Layman's Music Course (afternoon)
- " 15: Olga Samaroff Stokowski; Layman's Music Course (afternoon)
- " 15: Alexander Sved, baritone
- " 16: Tapia Caballero, pianist
- " 17: James Friskin, pianist (afternoon)
- " 18: Emanuel List, bass (afternoon)
- " 19: David Sarser, violinist, (afternoon)
- " 19: Dorothy Baker, soprano
- " 20: Ernst Wolff, baritone
- " 21: Olga Samaroff Stokowski, Layman's Music Course (afternoon)
- " 21: Wanda Landowska, harpsichordist
- " 22: Olga Samaroff Stokowski, Layman's Music Course (afternoon)
- " 23: Miriam Solovieff, violinist
- " 24: Rose Goldblatt, pianist (afternoon)
- " 24: Jazz Concert (afternoon, 5:30)
- " 25: Maxim Schapiro, pianist (afternoon)
- " 25: New Friends of Music: Coolidge Quartet and Hortense Monath, pianist (afternoon, 5:30)
- " 25: Ella Belle Davis, soprano
- " 26: Roman Totenberg, violinist
- " 27: Sari Biro, pianist
- " 28: Olga Samaroff Stokowski, Layman's Music Course (afternoon)
- " 28: Olga de Moraes Sarmiento, lecture-recital
- " 29: Olga Samaroff Stokowski, Layman's Music Course (afternoon)

- Oct. 30: Thomas L. Thomas, baritone
- " 31: Jewish Music Alliance concert

Carnegie Hall

- Oct. 7: New York Philharmonic-Symphony
- " 9: New York Philharmonic-Symphony (afternoon)
- " 10: Benefit: United China Relief
- " 11: New York Philharmonic-Symphony (afternoon)
- " 11: WPA Orchestra (afternoon, 5:30)
- " 13: Philadelphia Orchestra
- " 14: New York Philharmonic-Symphony
- " 16: New York Philharmonic-Symphony (afternoon)
- " 18: New York Philharmonic-Symphony (afternoon)
- " 18: WPA Orchestra (afternoon, 5:30)
- " 18: Bronislaw Huberman, violinist
- " 19: Witold Malcuzyński, pianist
- " 20: Henrietta Schumann, pianist
- " 22: New York Philharmonic-Symphony
- " 23: New York Philharmonic-Symphony (afternoon)
- " 23: Frank Black String Symphony
- " 25: New York Philharmonic-Symphony (afternoon)
- " 25: WPA Orchestra (afternoon, 5:30)
- " 26: Members of the New York Philharmonic-Symphony, Herman Adler, conducting
- " 27: Byrd Elliot, violinist
- " 28: Claudio Arrau, pianist
- " 29: New York Philharmonic-Symphony
- " 30: New York Philharmonic-Symphony (afternoon)
- " 30: Egon Petri, pianist
- " 31: New York Philharmonic-Symphony Youth concert (morning)
- " 31: Fritz Kreisler, violinist (afternoon)

Reinhardt, who directed 'La Vie Parisienne' last year, will assume responsibility for the staging of this production and 'The Opera Cloak'.

Matislav Dobujinsky will be the scenic designer for 'The Fair at Sorochinsk', Marco Montedoro for 'La Vie Parisienne' and Oliver Smith for 'The Bat'.

Dr. Busch is now in Buenos Aires and some of the casting awaits his return. However, it is announced that Dorothy Sarnoff, who appeared as Rosalinde in the Philadelphia Opera Company's production of 'Die Fledermaus' last season, will sing this role with the New Opera Company. Donald Dame, tenor, will also be heard. Florence Kirk, soprano, and Jess Walters, baritone, will reappear as Lady Macbeth and Macbeth. Robert Silver will again be the Banquo of the 'Macbeth' cast and Ernest McChesney will be Macduff. Christine Johnson, who sang with the Tanglewood opera this year, will

be the Nurse. Michael Bartlett, tenor of motion pictures and radio, and Winifred Heidt are announced for important roles in 'The Fair at Sorochinsk'. Several roles in 'La Vie Parisienne', with the exception of Baron Bobinet, which will be played by Wilbur Evans, are as yet undecided.

To create the leading feminine role in the world premiere of his new opera, Dr. Damrosch has chosen Mary Lida Bowen, Baltimore soprano, who was the National Federation of Music Clubs voice winner in 1937, and who has sung since in opera largely in her native city, including an appearance opposite John Charles Thomas in a production of Schubert's 'Blossom Time'. The partially selected cast of 'Pique Dame' includes Winifred Heidt as the Countess, Christine Johnson as Pauline and Hugh Thompson as Yeletsky.

Further additions to various casts are, in 'The Fair at Sorochinsk', Marina Koshetz, Parrasia, and in other roles, Donald Dame, Paul King, Gordon Dilworth and Elwyn Carter are scheduled to appear. Edward Constantine has been added to the cast for 'Macbeth', Mr. McChesney to that of 'The Bat', Mr. Dilworth to the cast of 'Pique Dame', and Andzia Kuzak will sing in 'La Vie Parisienne'.

Son of Lawrence Tibbett to Wed

LOS ANGELES, Sept. 10.—Corporal Lawrence Tibbett, Jr., of the U. S. Army Signal Corps, took out on Sept. 8 a license of marriage with Edith Ernestine Witte, daughter of the late Roland Witte, concert manager. The marriage was scheduled to take place on Sept. 13, in Pasadena, and the couple will make their home for the present in San Diego, where Mr. Tibbett is stationed. The best man at the wedding was to be Richard Tibbett, twin brother of the bridegroom, who is also in the army. Miss Witte was a goddaughter of the late Ernestine Schumann-Heink, who was at one time under her father's management.

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SALZEDO ENSEMBLE VISITS HOLLYWOOD

Carlos Salzedo (Left), Marjorie Call Salzedo and René Le Roy Discuss the Prospect of Making a Film of the Ensemble Next Winter with René Clair, Producer (Right) in Hollywood. Janos Scholz, Fourth Member of the Group, Could Not Accompany His Colleagues to the Studio

Chautauqua Events

(Continued from page 8)

of the leading symphony orchestras. He gave representative symphonies of Haydn, Mozart, Beethoven, Schubert, Brahms, Tchaikovsky and others, along with modern works by Stravinsky, Strauss, Debussy, Prokofiev and various contemporaries, including a number of Americans. Outstanding was the first performance at Chautauqua of the Fifth Symphony of Shostakovich. Mr. Stoessel presented some of his own Bach transcriptions.

Among distinguished visitors was the seventy-eight-year-old Russian composer, Alexander Gretchaninoff. The Scherzo from his Symphony No. 4 was included in one of Mr. Stoessel's programs.

Miss Jepson and Mr. Gurney were warmly greeted at the recital, which virtually closed the music season on Aug. 28. Mr. Gurney began the program with airs by Gluck, Mozart and Rossini. Miss Jepson followed with a group made up of two Haydn songs,

and airs by Handel and Verdi. In Mr. Gurney's second group were songs by Moss, O'Hara, Youmans and Squire. Miss Jepson then turned to airs from operas by Massenet and Gounod. The enthusiasm of the audience ran high, particularly after the singing by the two artists of duets from Mozart's 'Marriage of Figaro' and Massenet's 'Thaïs'. Stewart Wille was at the piano for Miss Jepson and Harrison Potter for Mr. Gurney.

Musicians in Service

(Continued from page 7)

about four weeks ago, is now stationed at Camp Kilmer, N. J.

Robert E. Simon, president of Carnegie Hall, volunteered for service in the Army, and reported at Camp Upton, Long Island, on Sept. 5, where he is waiting further assignment. No decision has yet been made on his successor in the management of the New York concert hall.

Edward Kilenyi, pianist, volunteered for Army service a month ago and is now stationed at Mitchell Field as a Private. It is understood that he will be able to fulfill his concert engagements.

Leo Kucinsky, conductor of the Sioux City, Ia., Symphony, has been classified 1A, and expects to be called to the Army immediately.

Samuel O. Barber, composer, was inducted into the Army in Philadelphia on Sept. 10. Mr. Barber's works have been played by many of the major symphony orchestras of the United States. Mr. Barber, a resident of West Chester, Pa., was a member of the staff of the Curtis Institute of Music.

H. Earle Johnson, for three years MUSICAL AMERICA's New Haven, Conn., correspondent and a member of the staff of the New Haven Register, has relinquished these posts to enter the Army.

James Pease, a young bass of Franklin, Ind., recently accepted by the Metropolitan Opera Company abandoned his musical career on Sept. 7 and enlisted in the Army Air Corps. Edward Johnson, general manager of the Metropolitan, is reported to have said that a place would await the singer at the end of the war. Mr. Pease, a graduate of Franklin College and Indiana University Law School, was auditioned the first week in September, and was to have begun his career this Winter.

Bernard Balaban, bassoonist, recently reported to Turner Field, Ga., to assume his duties as leader of the Army Air Force Band. Mr. Balaban has played with the New Friends of Music Orchestra and the Columbia Broadcasting Symphony.

MOZART OPERA IS SUNG IN ENGLISH

'Abduction from the Seraglio' Given in San Francisco—Budapest Quartet Plays

SAN FRANCISCO, Sept. 4.—One of the most successful operas in English productions yet staged here was that given in the Community Playhouse under Walter Herbert's direction, "The Abduction from the Seraglio." The English text used was that by Ruth and Thomas Martin and it proved an excellent one.

The orchestra of symphony men had been thoroughly rehearsed and did notably well by the delightful Mozart score, while a cast of capable local singers made the text understandable and acquitted themselves with distinction. The cast comprised Verna Osborne, Peggy Engel, Paul Walti, Carl Hague, Truman Thompson, and Arthur Fleischer, who was also stage director. Felicia Altman must be credited for the clever setting. A second performance was given later in the month with equal success.

To the Budapest String Quartet we are indebted for the musical treat of the Summer. Their series of six Wednesday afternoon programs in the Woman's Athletic Club was well attended. The Quartet played here by courtesy of Mills College which took cognizance of the rubber shortage to the extent of giving half of the quartet programs in this city, half at the College.

M. M. F.

General Platoff Don Cossacks to Make Cross Country Tour

The General Platoff Don Cossacks chorus, Nicholas Kostrukoff, conductor, will begin a three weeks rehearsal period in New York on Sept. 20. The tour of the chorus opens early in October and it will spend the month of November on the Pacific Coast, returning by way of the South and Middle West. Its New York concert is scheduled for Jan. 3, in Carnegie Hall.

Rachmaninoff to Play Beethoven Concerto in Chicago

Serge Rachmaninoff will make one of his infrequent appearances in a work for piano and orchestra not of his own composition when he plays Beethoven's first piano concerto with the Chicago Symphony next February. A month earlier, in Indianapolis, the Russian composer's second concerto will be played by Alexander Brailowsky.

Mario Berini Under Management of NCAC

Mario Berini, tenor, who appeared in Johann Strauss's 'The Gypsy Baron' in the Lewisohn Stadium during the Summer, has gone under the management of National Concert and Artists Corporation.

Pinza Plans Cross-Country Tour

Ezio Pinza, bass of the Metropolitan Opera, who this year begins his seventeenth season in America, will open his transcontinental tour with three performances in Montreal with other members of the Metropolitan Opera Company dur-

ing the week of Sept. 17. On Oct. 9 he will begin an engagement with the San Francisco Opera Company. If his schedule permits he will also sing in Los Angeles with the San Francisco Opera Company. He will return to New York in time for the Metropolitan Opera season. In December Mr. Pinza will sing Mefistofele in the concert version of Berlioz's 'Damnation of Faust' with the New York Philharmonic-Symphony Society under the direction of Artur Rodzinski.

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FIFTH PARK SERIES ENDS IN MILWAUKEE

"Music Under the Stars"
Closes with Dickenson—
Bojanowski Conducts

MILWAUKEE, Sept. 10.—The fifth season of the "Music Under the Stars" at the Emil Blatz Temple of Music, Washington Park, closed on Aug. 18. At most of the concerts all reserved seats were sold long before the date of the performance, and they were obliged to reserve 2500 more for the John Charles Thomas concert. Donald Griffin is the manager.

On Aug. 4 the young singers, Mona Paulee, mezzo-soprano, and Lansing Hatfield, baritone, made their first appearance here. Miss Paulee revealed an excellent voice of warmth and appeal, singing the 'Habanera' from 'Carmen', the Bach-Gounod 'Ave Maria' and Bizet's 'Les Filles de Cadiz'. The two artists were heard in duets from Mozart's 'Le Nozze di Figaro' and 'Mignon' and from sundry operettas and musical comedies. Mr. Hatfield's solo numbers were 'Brown October Ale' from 'Robin Hood', Burleigh's 'Deep River', Tchaikovsky's 'None but the Lonely Heart', 'Ole Man River', and Gershwin's 'I Got Plenty of Nuttin', all well sung and well received.

The Wisconsin Symphony, under Jerzy Bojanowski, played music by Wagner, Strauss, and Herbert.

Thomas Makes Annual Bow

On Aug. 11 John Charles Thomas made his annual appearance. It was perfect from all points: baritone, symphony, and weather. Mr. Thomas sang three operatic arias: 'Vision Fugitive' from 'Herodiade', 'Eri Tu' from 'Un Ballo in Maschera', and the drinking song from 'Hamlet'. Then came a group of popular appeal.

Mr. Bojanowski and his enlarged Symphony gave splendid readings of music by Weber, Paderewski, and Strauss. Mr. Carrol Hollister, as always, accompanied Mr. Thomas on the piano in the English group. On Aug. 18 the season ended happily with Jean Dickenson making her third appearance. The artist essayed only one ambitious number, the aria from Donizetti's 'Linda di Chamounix'. The rest of her program was light and tuneful songs such as 'The Wren', 'Coming Through the Rye', 'Swiss Echo Song', Victor Herbert's 'Kiss Me Again' and the 'Blue Danube'.

Mr. John E. Newhouser, flutist from the orchestra, accompanied Miss Dickenson in 'The Wren'.

Mr. Bojanowski and his musicians played their usual fine accompaniments, and played works by Smetana, Grieg, Delibes, Weber, and Wagner.

ANNA R. ROBINSON

Garbousova and Smetelin to Play Together

A new musical partnership, consisting of Raya Garbousova, 'cellist, and Jan Smetelin, pianist, will appear under the auspices of the National Concert and Artists Corporation. Although the artists will continue their individual careers,

they will make a limited number of joint appearances, playing masterpieces from the literature of music for 'cello and piano, both solo and in ensemble.

TORONTO NAMES WILKS CONSERVATORY HEAD

Appointed Principal to Succeed Sir Ernest MacMillan, Who Remains Faculty Dean

TORONTO, CANADA, Sept. 1.—Norman Wilks has been appointed principal of the Toronto Conservatory of Music,



Norman Wilks

to succeed Sir Ernest MacMillan, who recently resigned. Mr. Wilks has been executive secretary of the Conservatory for the past six years. Sir Ernest MacMillan will continue as Dean of the Faculty of Music of the University of Toronto. Mr. Wilks is the fourth principal of the Toronto Conservatory of Music. Dr. Edward Fisher held the position when the Conservatory was organized in 1886; he was succeeded by Dr. A. S. Vogt.

Mr. Wilks was born in Kent, England. He studied piano in England under Holbrooke, Prout and Michael Hambourg. He later attended the Brussels Conservatoire, and studied in Germany under Arthur Schnabel. During the Winter of 1913-14 Mr. Wilks appeared in concert in America, playing six times during the season with the Boston Symphony. In the last war he received the Military Cross for distinguished service. He holds the rank of Captain in the British Army.

In 1919 Mr. Wilks resumed his musical activities. In England he appeared in recital and as soloist with the Queen's Hall and Royal Philharmonic Society Orchestras. In 1928 he came to Canada, where his major interest has been in the field of music education. He has traveled throughout Canada, lecturing and examining in music for the Toronto Conservatory of Music. Mr. Wilks is President of the Ontario Music Teachers Association.

R. H. R.

Luboshutz and Nemenoff Will Tour Extensively

Duo-Pianists to Play with Five Orchestras—Martinu Writes Concerto for Them

When Pierre Luboshutz and Genia Nemenoff performed Mozart's Two-Piano Concerto under Serge Koussevitzky at the Berkshire Music Center on Aug. 8, they numbered among their listeners the Czechoslovakian composer, Bohuslav Martinu, whose Concerto Grosso was to be played in the same place next afternoon. After the performance of the duo-pianists Mr. Martinu offered to compose a concerto for two pianos and orchestra for their special use. They are scheduled for an active season, already numbering more than thirty dates. Among other appearances,



Pierre Luboshutz and Genia Nemenoff

they will be heard with the Chicago, Cincinnati, St. Louis (four concerts), Rochester, Boston and Los Angeles symphonies.

Recital dates include Sayre, Pa., on Oct. 14, opening their tour; Houghton, N. Y.; Newport, R. I.; Stamford, Conn.; Sioux Falls, Ia.; Galesburg, Ill.; Westchester, Pa.; Huntington and Martinsburg, Springfield, Ill.; Waterloo, Ia.; St. Louis (two concerts); Chicago; Lansing, Mich.; Norfolk, Va.; Allentown, Pa.; Boston, Lowell and Milford-Hopedale, Mass.; El Paso and El Centro, Tex.; San Francisco, Pasadena, Redlands and San Diego, Calif.; Cincinnati; Hamilton, Ont.; Utica, N. Y., and Andover, Mass.



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Joins Judson Management

Felix Knight, radio and light opera tenor, has recently signed a contract with Columbia Concerts, Inc., and his professional engagements for the coming season will be handled by Concert Management Arthur Judson, Inc. Although born in Georgia, his first serious musical training as well as his initial public appearances took place in California in 1930. His start came in radio, but was quickly followed by an operatic debut in 'Cavalleria Rusticana' with the Santa Barbara Opera Company. He subsequently appeared in the Hollywood Bowl and with the San Francisco Opera Company and fulfilled a contract with Metro-Goldwyn-Mayer. During this Summer he was heard in the revival of 'The Merry Widow' in Carnegie Hall. He also sang the lead in an English version of 'The Barber of Seville' in Washington's Water Gate concert series.



Felix Knight

Contest Open for Publication of American Work

The Society for the Publication of American Music, Oscar Wagner, president, will again examine chamber music manuscripts with a view to publication. Works for any combination not exceeding six instruments are eligible, although the society is particularly interested this year in sonatas for any solo instrument with piano, or works for any small combination of woodwinds. Compositions must be by American citizens or by composers who have applied for citizenship. They should be sent, up to Oct. 15, to the society's secretary, Miss Marion Bauer, 115 West 73d Street, New York. Manuscripts must not bear the composer's name, but should be marked with a pseudonym. The composer's real name and address should be enclosed in a sealed envelope with the pseudonym marked on the outside. Manuscripts will be returned express collect, insured for any amount stipulated by the composer.

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PARTICIPANTS IN NEW CHAMBER SERIES

Members of the Hart House Quartet with Mrs. L. A. Hamilton, at Whose Residence the Ensemble Gave a Series of Concerts

LORNE PARK, ONT., CAN., Sept. 1. —The Hart House Quartet presented a series of chamber music concerts at the home of Mrs. L. A. Hamilton during July and August. The venture was so successful that it will be re-

peated this month and may become an annual attraction. Members of the Quartet are: James Levey, first violin; Henry Milligan, second violin; Allard de Ridder, viola, and Boris Hambourg, cello.

MITROPOULOS FOR MEXICO SYMPHONY

Begins Series of Fourteen Engagements, Sharing Baton with Chavez

MEXICO CITY, D. F., Sept. 5. —The high-light to date of this Summer's season of the Symphony Orchestra of Mexico undoubtedly was the appearance of Dimitri Mitropoulos of the Minneapolis Symphony as guest conductor on Aug. 1 and 3.

Mr. Mitropoulos presented a highly varied but well-balanced program which opened with the premiere of a rather light, but pleasing, Symphony by the Mexican composer Hernandez Moncada, a member of the orchestra. This was followed by two symphonies which Mr. Mitropoulos had led in his appearance as guest conductor at Ravinia Park, Chicago: Beethoven's Fourth and Shostakovich's Fifth. The beautiful theater of the Palace of Fine Arts was literally jammed for both concerts, the Friday night program being repeated, as usual, on Sunday morning.

Mexico's music lovers are inclined to be jealous of the brilliant work of their orchestra's conductor, Carlos Chavez, but at the Friday night concert they were so carried away by Mr. Mitropoulos's handling of the orchestra that they gave him a demonstration such as seldom has been seen here, even though concert audiences in Mexico are noted for their tendency to burst into wildly enthusiastic ex-

pressions when they have been particularly pleased.

Recalled Eight Times

At the termination of the Moncada Symphony, the audience practically jumped to its feet and began loudly cheering and shouting, "Bravo!" Mr. Mitropoulos, naturally, invited the composer to rise from his place in the orchestra to share in the applause. But to make sure that there might be no misunderstanding as to the audience's desire to express its enthusiasm of the guest conductor, the demonstration was repeated at the end of the Shostakovich No. 5, which closed the program, the whole house on its feet, cheering and applauding, until Mr. Mitropoulos had to return to the podium eight times. When he invited the orchestra to rise and share the applause, the musicians refused to do so but joined enthusiastically in the demonstration, instead. The audience did not subside until the stage electrician began turning out the lights after the conductor's eighth trip to the podium. These demonstrations were repeated on Sunday morning, when the audience proved to be equally enthusiastic.

The program given by the Minneapolis conductor was the eighth of fourteen which will close on Sunday, Sept. 13, and which is proving to be one of the most notable symphony seasons ever given here. Mr. Chavez is presenting all the Beethoven symphonies, Shostakovich's Fifth, Sixth and Seventh, and thirteen works by Mexican composers. Shostakovich's Sixth proved a great success when given for the first time at one of the earlier concerts and the Mexican premiere of the Seventh has been announced for the last pair of concerts on Sept. 11 and 13. The reception of the Fifth and Sixth seem to indicate that Shostakovich is destined to become a great favorite in Mexico.

JOHN W. WHITE

Dorothy Kirsten to Sing with Montreal Opera

Dorothy Kirsten, soprano, will appear in Montreal's Opera Festival late in September. Miss Kirsten, who is completing a successful engagement in the title role of 'The Merry Widow' at the Paper Mill Playhouse, N. J., will be heard as Nedda in 'Pagliacci' and as Micaela in 'Carmen'.

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Obituary



Henry Eichheim

SANTA BARBARA, CALIF., Aug. 25.—Henry Eichheim, composer and conductor, died at his home in Montecito near here, on Aug. 22 after a long illness. He was seventy-two years old.

Born in Chicago, Jan. 3, 1870, he studied at the Chicago College of Music, graduating in 1888, and later was a violin pupil of Leopold Lichtenberg. He became a member of the violin section of the Theodore Thomas Orchestra in which his father also played, and then, after further study under Jacobsohn and Becker, joined the Boston Symphony, remaining with that organization for twenty-two years. He then conducted an orchestra at Winchester, Mass., for four years. For more than twenty-five years he had devoted his time entirely to composition.

On a concert tour of the Orient, he became interested in music of the Far East, which resulted in a number of orchestral works founded upon the Oriental musical idiom. Among these were 'Oriental Impressions', 'Chinese Legend', 'Burma' and 'Java', the last-named, the first movement of a suite. He also composed for the theater, 'A Burmese Pwe', 'The Moon' and 'My Shadow and I'. His composition, 'Bali' was played for the first time in New York in 1933, by the Philadelphia Orchestra under Stokowski, creating an excellent impression with both the critics and the public.

His wife, the former concert pianist, Ethel Roe Lingren, whom he married in 1908, died several years ago.

Baron Clemens von Frankenstein

A Reuters despatch announced recently the death in Munich of Baron Clemens von Frankenstein, conductor, composer, and, for some years intendant of the opera in the Bavarian capital. He was sixty-seven years old. Born in Wiesentheid in Lower Franconia in 1875, he studied first with Thuille in Munich and later with Knorr in Frankfurt. He conducted in London from 1902 to 1907 and later at the opera in Wiesbaden and the Royal Opera of Berlin. In 1912 he became director of the Munich opera, remaining there until 1918, but re-assuming the position in 1924, he held it until his retirement in 1934. His compositions included the operas 'Griselidis', 'Fortunatus', 'Rahab' and 'Des Kaisers Dichters'. He was also the author of a number of songs and orchestral works.

Leontine De Ahna

GLENDALE, CALIF., Aug. 21.—Leontine de Ahna, contralto, in private life, Mrs. Ned Blanchard Johnson, at one time a noted Lieder singer and later a teacher, died in Los Angeles on Aug.

19, after an illness of several months. She was born in Berlin about sixty years ago, her father, Heinrich de Ahna being second violin of the Joachim Quartet, and her mother, the Baroness Anna von Pannewitz. A cousin, Pauline de Ahna, is the wife of Richard Strauss.

Her voice, a rich contralto, developed early, and she studied for six years with Etelka Gerster, later making an important position for herself in the concert field. Through Mme. Gerster's interest, she was brought to the attention of the late Frank Damosch in 1905, when he was engaging the faculty for his newly established Institute of Musical Art in New York. She became a member of the organization and taught there for twelve years. In 1918, she became head of the voice department of Bessie Tift College in Forsyth, Ga., and a few years subsequently, made her home on the Pacific Coast where she taught, first at the Westridge School for Girls in Los Angeles and later, privately. She married Mr. Blanchard in 1924.

Prince Alexis Obolensky

BUTLER, N. J., Aug. 20.—Prince Alexis Obolensky, well-known in this country as a concert bass and teacher of singing, died at his home here, following a heart attack, on Aug. 16. He was fifty-nine years old. A member of the Rurik nobility, the oldest in Russia, Prince Obolensky's family was, before the revolution of 1917, the possessor of one of the fabulous Russian fortunes. Losing everything except jewels and a valuable Stradivarius violin, he was able, finally, with his family to make his way to Paris. In 1923, following an audition with Melba, he was engaged for a tour with her. He came to America in 1924, and supported himself and his family by concert singing and at one time took a part in a Broadway show. Shortly after, he became an American citizen. He was, for a time, a member of the vocal staff of the Mannes School of Music. His wife, formerly Princess Troubetzkoy, manages a Park Avenue shop. He is survived by his wife, one son and three daughters.

Albert N. Hoxie, Jr.

EAST SANDWICH, MASS., Aug. 24.—Albert N. Hoxie, Jr., who organized the first harmonica band and who is credited with staging the first wartime community sing, on Cape Cod in 1918, died at his Summer home here on Aug. 20. He was fifty-seven years old. A native of East Sandwich, he became interested in the harmonica while attending a convention in Baltimore, on hearing a young man play on the instrument with considerable versatility. With the aid of the Music League he organized in 1922, several groups to study the possibilities of the instrument and the following year instituted a harmonica contest. He became leader of the Boys Harmonica Band, later the Philadelphia Harmonica Band and is believed to have given instruction to over 100,000 boys. His wife, two sons and a daughter survive.

Adolph Hansen

WILKES-BARRE, PENNA., Sept. 10.—Adolph Hansen, conductor of the Concordia Singing Society here for fifty-three years, died in hospital on Sept. 6, as the result of injuries received in an automobile accident. His wife and daughter, who were also injured, are recovering at the same hospital.

A native of Germany, he came to America when twenty-two years old, making his home for a year in Philadelphia and moving later to Wilkes-Barre where he remained. The society, which celebrated its sixtieth anniversary in 1939, won numerous prizes for its excellent singing. name-

ly the Cambro-American Society eisteddfod held here in 1892, the Northeastern Singing Association in Baltimore in 1903, a \$20,000 prize in Newark in 1909, and in 1929 the first prize in the Associated Glee Clubs competition held here. Mr. Hansen was also for many years musical director at the Congregation B'nai B'rith and St. Mary's Roman Catholic Church.

Daniel Alomia Robles

LIMA, PERU, Aug. 15.—Daniel Alomia Robles, Peru's oldest authority on folk music of the country, died here on July 17, at the age of seventy-one. He was born in Huanuco, Peru, on Jan. 3, 1871, and although from his childhood he was intensely interested in collecting and classifying Peruvian melodies, he did not have the benefit of a formal musical education. Nevertheless, he collected 800 Inca and pre-Inca melodies, 300 colonial songs and 170 chants of the mestizos. The National Congress of Peru voted a sum of money for publication of his collection, but the money has never been available. A number of the tunes discovered by him, however, have been published by d'Harcourt and his wife in their book on Inca music. His original works included an Inca ballet, an opera, 'Illa Ccori' and several symphonic poems. Of these latter, 'El Resorgimiento de los Andes', orchestrated by Vicente Stea, was played by the Orquesta Sinfonica on July 29, 1940, and a symphonic suite of four dances, 'El Indio', orchestrated by Rudolph Holzmann, by the same organization the following year. N. S.

Jessie Macbride

WASHINGTON, Sept. 10.—Jessie Macbride, former Washington correspondent of MUSICAL AMERICA, died here on Sept. 1. She was a native of this city, receiving her general education in the local schools, and attending the Corcoran Art School, also studying music under the late J. W. Bischoff. Besides writing for MUSICAL AMERICA as well as other musical periodicals, she was for a number of years music critic on the *Washington Post*, and the *Washington Times*. More recently she held a position in the education section of the Public Works Administration. She was a charter member of the National Women's Press Club and a member of the Newspaper Club of Washington.

Bertha Wells

BOSTON, Aug. 15.—Bertha Wells, well-known throughout New England as concert and lecture manager, died in Brookline, on Aug. 7, after an illness of several months. Miss Wells was born in Boston and studied both music and for the stage. For many years she was connected with Chautauqua and had her own company, known as the Boston Lyrics. She acquired considerable reputation as trombonist. In 1925 she returned to Boston and became associated with the Williams Concert Management. After the death of Mr. Williams she took over the office and managed it under her own name until her death.

John C. Manning

SAN FRANCISCO, Sept. 3.—John C. Manning, pianist and teacher, died here on Aug. 29, at the age of seventy-two, following a brief illness. He had been active musically here for over thirty years and in 1914 founded the Manning School of Music which he maintained until his death. His musical training had been at the University of Kansas, the Paris Conservatoire and in New York under Edward MacDowell, and he is said to have been soloist with the Boston Symphony. He was the first president of the San Francisco Music Teachers Association, twice president

Michel Fokine Dies

(Continued from page 7)

was not concerned with personal emotional responses to the scores. In explaining his antagonism to "modern" dancers including Duncan, Dalcroze, Wigman and Graham, he once said, "The ballet is a form of art. Modernism is a temporary condition, a period in the evolution of an art." He admired many dancers devoting themselves to folk sources, however, and was generous in praise of Argentina, Shan Kar and others.

Relatively early in his career Fokine listed the five tenets of the modern Russian ballet he created. 1. Not to form combinations of ready made and established dance steps. 2. A mimetic gesture should be an expression of the dramatic action of the ballet. 3. Dancers should be expressive from head to foot; not only with their hands. 4. Ensemble or group dancing should be more than ornamental; it should be an expression of the sentiment of the ballet. 5. Dancing should take an equally important place with the music and decor, never subservient to either. There does not seem anything striking or revolutionary about these principles today. That, however, only indicates how great the effect of Fokine has been.

The repertoire of most ballet companies would be poor indeed without the work of Fokine. 'Les Sylphides', 'Petrushka', 'Prince Igor', 'Spectre de la Rose', 'Carnaval', 'Scheherazade', 'The Fire Bird', and 'Coq d'Or' are only a few of the more famous. But even more important than the actual ballets is the lasting effect of Fokine on his contemporaries and successors.

Funeral services for the ballet master were held on Aug. 24 at the Russian Orthodox Church of Christ the Savior. He is survived by his wife and his son, Vitale Fokine, who is also a ballet master.

KEITH THOMPSON

of the California Music Teachers Association and also of the Musicians Club. He was a member of the Chamber Music Society. M. M. F.

Claude Sammis

FORT WORTH, TEX., Aug. 30.—Claude Sammis, dean of the Fine Arts department of Texas Christian University here for the past seventeen years, died as the result of a heart attack on Aug. 25. He was forty-three years old and had recently been elected president of the Texas Music Teachers Association. He received his musical education at Chicago University, Yale School of Music, New Haven School of Music and also did post-graduate work at Columbia. His duties at Texas Christian University included teaching of violin and public school music. M. C.

René Hubert

Marcel Hubert, French cellist, now a resident of New York, recently received news of the death in Marseilles of his brother, René Hubert, violinist, during the month of July. The exact date and the manner of his death were not stated. René Hubert was a native of Paris and a graduate of the Conservatoire there. He would have been thirty-three years old on Aug. 29.

Cornelius W. Moore

SARANAC LAKE, N. Y., Aug. 15.—Cornelius W. Moore, a field representative for Civic Concerts Service in the eastern territory, for five years, died last month in Will Rogers Memorial Hospital here after a long illness. He was forty-five years old. A veteran of the last war, he had been active in theatrical circles before joining Civic Concerts.

Musical America's Educational Department

LA FORGE STRESSES VALUE OF EARLY TRAINING

Importance of Modern Languages Emphasized By Composer-Pianist

By FRANK LA FORGE

EVERYONE should study at least one living foreign language in childhood. I cannot overemphasize the importance of languages in developing the mind and personality, and for musicians this broadening of interests early in life is essential. The war has turned people's attention to America's shortcomings in this respect and today adults are trying to acquire with high pressure methods in their few leisure moments the foreign tongues which should have been taught to them in school. For generations, owing to the pedantic requirements of colleges and to the conservatism of educators, our high school students have been crammed with Latin and Greek which they did not enjoy and which they promptly forgot after graduation. Why were they not taught Spanish, French, German or Italian, tongues which would enable them to learn about foreign countries at first hand and which would enrich their lives musically and in many other ways?

I have often discussed this problem with educators, and they sometimes argue that "Latin is splendid training for the mind." Well, so is Spanish splendid training for the mind, and a knowledge of Spanish enables one to explore the world of Spanish literature and music and the culture of most of South America at first hand. Children whose imaginations would have been stimulated by the study of a language which they knew was spoken by millions of fellow human beings have been forced to memorize Latin declensions which were of no possible use to them. Latin is almost never spoken in the classroom and the Romans have been dead for a long time now, so that there is not the slightest chance that children will retain the language and make it a part of their lives, unless they happen to be personally interested in it and need it professionally.

Americans Not Language Conscious

How different is the case with the living languages of South America and Europe. In travel, in reading, in music, in business and professional contacts, the interest awakened in childhood is expanded. Americans are not language conscious, because they have not been geographically obliged to know foreign tongues and very few of them have studied languages effectively, from a love of culture. Those who have spent some time in Europe have learned, many of them for the first time, how absolutely essential it is to know French, Spanish, German and Italian if one is to travel in mental comfort and to gain a sound knowledge of those countries and their civilization. Now, as never before, the peoples of the world are being drawn together, and the American of the future as a citizen of the world will have to be much more language conscious than he was before.

Many Americans have a feeling of superiority over the people of the South American countries. This has grown out of ignorance and I can see but one way to overcome it. This is to make the personal acquaintance of these people through their language and to discover how wrong this feeling of superiority is. The world of Spanish and South American song is one which has scarcely been touched upon by our singers. We are just beginning to discover the great heritage of Spanish music and the traditions which have grown out of



Frank La Forge

it. How important it will be to the coming generation of musicians to learn the key to this culture in their student days, I scarcely need to point out.

I have never forgotten an evening I once spent in conversation with a young German. My hostess, knowing that I spoke German, had apologetically asked me to talk to him, hoping that I would not be too bored with his stupidity, and explaining that it would be an act of charity to speak with him. When I met the young man, I found that he was brilliantly informed about the music and literature of his country and of other nations besides, and I spent a delightful evening. At the end I told my hostess that it was not the young man who was stupid.

We should begin the study of languages and music in the plastic years of childhood and adolescence. Later, people become absorbed in life and its problems and find themselves unable to develop new cultural interests. How many singers, many of them famous artists of the opera and concert stage, have told me how bitterly they regret the deficiencies of their early training! Particularly in the case of male singers, the vocal talent often reveals itself fairly late, and unless the singer has studied music in his childhood for its own sake he will find himself sadly handicapped professionally. Many opera singers would give a great deal to be able to play the piano even with a third grade technique. Most of them have to call in a coach or accompanist every time they want to read through a role.

Every child should have at least a third grade knowledge of the piano. It should be an absolute "must" in the training of all children because one never knows which children will develop into singers in later life. When they do, they regard the knowledge of piano as a priceless possession, and if they have not had this they most likely will blame the parents.

When the average American boy studies, he either studies for a career or not at all. We should get away from the idea of cashing in on the youthful years of training and concentrate on the inherent values of study. We all know that educated people are happier and more successful in life in the deepest sense of the word than those who lack knowledge. Every child whose parents have had the wisdom to give him music and literature in his early years feels a tremendous debt of gratitude later. Parents often argue that children would

rather play than study and that they should be allowed to follow their natural inclinations in the early years. Yet they send their children to school, because they recognize the necessity of schooling in preparing them for later life. The same principle applies to music and language training. Children whose talents and interests will lead them to musical careers must begin early if they are to develop a proper foundation.

For singers I recommend especially the study of Italian. They will have far better chances of learning to speak it with phonetical correctness than they would in the case of French. The number of people who think that they can sing French songs with correct diction and pronunciation is astonishingly large, and yet most of the French one hears at recitals is execrable. An amusing incident happened not long ago which illustrates the attitude of a large sector of the public towards singing in foreign languages. A pupil of mine was to appear before a women's club and I was discussing the program with the club president. She noticed that 'Vision fugitive' from Massenet's 'Hérodiade' was on the list and she exclaimed enthusiastically, "He will sing that in French, won't he?" I told her that my pupil was going to sing it in Italian, anticipating considerable disappointment. "Oh, that is fine," she answered, "Just as long as we don't understand it."

As to the question of singing Lieder in translation, one must be guided by the circumstances. My experience has been that if people have always associated certain words with a melody (as in the case of a universally familiar song such as Schubert's 'Du bist die Ruh'), they prefer to hear the song in the original, even though they may not understand German. It offends their ears to hear English words, because they know the sound of the original text by heart, if not its actual meaning. But in the case of the song which they do not know, if a good poetical English translation is used this offense does not occur. If they are hearing a song for the first time they can enjoy it just as much or more if it is sung in English.

This applies also to operas, I believe. People do not want to hear the arias which they have known all their lives in the original suddenly performed with a strange-sounding English text. But they enjoy hearing new and unfamiliar operas in their native tongue. Several years ago, when Liszt's 'Legend of St. Elizabeth', a work which almost no one had heard, was performed, an English translation was used, and no one protested.

Singer Must Understand Text

Of greatest importance to the singer is a psychological insight into the text of the song which is dependent not only upon an understanding of the meaning of the words but upon the ability to feel the natural flow of the musical and verbal phrases. It is impossible to master a foreign language in this sense without speaking it with other people and without learning something about the civilization from which it sprang.

This leads us back to the arguments which I offered at the beginning of this article. No singer or musician of any sort can develop his talents fully without a wide knowledge in many fields and the parents who have high hopes for their children should devote quite as much attention to languages and to artistic training as they do to the so-called more practical aspects of schooling. If we are to take up the complex personal, social and political relationships of maturity with understanding, we must improve our education. The study of music and of languages is a vital part of such training.

By EULALIA S. BUTTELMAN

ONE of New England's enterprising and successful men of school music, J. Edward Bouvier, recently concluded his twentieth year as director of Music at Holy Cross College,



Eulalia S. Buttelman

Mr. Bouvier, gifted as organist, pianist and singer, as well as pedagogue, is endowed with an ebullient personality admirably fitted to inspire others to musical effort. One of his young students at Holy Cross, a tenor named John MacDonald, who had

worked under Mr. Bouvier for three years, appeared on the Fred Allen radio hour last spring. In addition to his teaching, Mr. Bouvier has been in demand as a conductor of various civic groups, choral and instrumental.

Patriotic color has not been lacking in the Bouvier career. As a lad he was a page in the United States Senate; later he was employed by the Government in song leadership during World War I, a task which he carried out brilliantly.

"Eddie," as he is known to intimates, is a native of New Hampshire. There, in quaint old East Swanzey, he maintains the family home where he dwells with his father, aunt and housekeeper.

It is likely that Washington will again call upon Mr. Bouvier's talents in this war as in the last, for his avowed motto, "Keep 'Em Singing," is completely in tune with Government plans for wartime musical activity.

Trinidad, British West Indies, now being an American base of operations, it is of increasing interest to know how music fares in that far-off land.

Some months ago this column reported a Tchaikovsky Centenary concert held in Trinidad under the direction of Irene Umilta McShine, a London musician now functioning as headmistress of a girl's school in connection with Government Training College, Port-of-Spain.

Miss McShine lately sent an account of a similar celebration held in Government Training College Hall under her supervision, honoring Sir Arthur Sullivan. The program outlines a delightful blend of music and drama, complete with scenery, costumes, dancing, etcetera, even to real wigs for the featured court scene from the comic opera, 'Trial by Jury'.

With closer ties binding the B.W.I. to our States, Miss McShine anticipates the day when, if it can be arranged, she may come to this country with a message of music as it exists in that island colony.

Becoming a retired school ma'am after twenty-five years at the head of music in the public schools of Windsor, Conn., serves but to open a new door to richer living for C. Louise Dickerman, who now anticipates an equally happy future with the emphasis shifted to something other than teaching. Reminded that 'the world is so full of a number of things' Miss Dickerman is convinced her life will continue to be filled with absorbing work and play. She has been associated with the MENC since 1922, when she attended her first meeting of the national body at Nashville, Tenn.

Another honor lighted on the shoulders of George F. Strickling, director of music in Heights High School, Cleveland, O., whose choral achievements have already brought him considerable notice. In early Summer he was chosen conductor of The Singers Club, Cleveland's oldest and largest male chorus, whose hundred members will celebrate the club's fiftieth anniversary this season.

It is a tribute to school music that a man within that field of musical endeavor should be selected to pilot an important civic organization. Working with this experienced adult group, Mr. Strickling looks ahead to conducting some of the larger choral compositions unsuited to his college or high school clubs.

Mr. Strickling was engaged to direct the chorus at Interlochen for a week this summer. A busy man, his schedule last Spring called for five straight weeks adjudicating and conducting festivals in North Carolina, Michigan, Iowa, Kentucky and West Virginia with other commitments cancelled because of the war. The Strickling publications now number fifty choral and instrumental works, and others are contracted sufficient to keep him occupied for several months.

Friends of Dr. Frances Eliot Clark, affectionately known to music educators as the "Mother" of the Conference, will rejoice to hear of her recovery from a critical illness this Summer. So fully was she restored to health that she was able to undertake a journey to Utah for a visit at the home of her son and his family.

Francis Rogers Re-opens Studio

Francis Rogers, baritone, and teacher of singing, who spent the Summer at Shinnecock Hills, L. I., will reopen his New York studio on Sept. 25. The following week he will resume his teaching at the Juilliard School of Music of which he has been a member of the vocal faculty since the foundation of the school in 1924.



Harry H. Voge, Teacher of Singing (Left), with Kate Ravoth, of the Vocal Department of the Settlement School in Philadelphia, and Coenraad V. Bos, Coach and Accompanist, vacationing at Lake Minnewaska, N. Y.

National Piano Auditions Planned

The Annual National Piano Playing Auditions in 1943 will be sponsored as usual by the National Guild of Piano Teachers, Irl Allison, Founder-President. Carl M. Roeder will continue in the capacity of Dean with Mrs. Irl Allison as Guild Secretary. The 1943 Board of Judges will be organized this fall and will include the usual roster of piano teachers with the addition of a larger number chosen from the faculties of the institutional members of the National Association of Schools of Music.

N. Y. U. to Train Music Editors

An intensive course in music editing, believed to be the first ever offered, will be given at New York University this fall by Dr. Felix Guenther, music editor of the Edward B. Marks Music Corporation. The new course will be presented in two-hour sessions on Monday and Wednesday evenings at the Washington Square Center of the University beginning Sept. 23. It will be sponsored by the University's Division of General Education.

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Bernard Taylor's Voice and Repertoire Class at the Juilliard Summer School

Eighteen States and Canada were represented in Bernard Taylor's Summer class at the Juilliard. Those enrolled, as they are pictured above, were in the top row (from the left): Harvey Woodruff, Gouverneur Parr, Gale Stevens, Helen Donatelli, Sister Corona, Martha Jane Waller, Catherine Russell, Bernard Taylor,

Rhinehart Kathryn Slavich, Alice Stewart Richardson, Verna Ford, Harry Berg, Donald Fritzsche, Frank Edwinn. In the bottom row: Margaret Smith, Mildred Clarke, Miriam Day, Doris Belcher, Mildred Providence, Patricia Smith, Ethel Mae Bishop, Claudia Renahan, La Vonne Horsley, Gayle Pierce, Marie Scott.

Scholarships Given at Norfolk School

NORFOLK, CONN., Sept. 10.—Twenty-one students from nine states and one South American country have been awarded scholarships at the Norfolk Music School of Yale University, Bruce Simonds, director, and dean of the Yale School of Music. They are: Katherine E. Braun, Robert Brawley, Agatha Canfield, Alice Cannan, Egidio de Castro e Silva, Isadore Cohen, Percy O. Daley, Jr., Dorothea Darrow, James L. Ferris, Grigg Fountain, Ellen J. Giovinnile, Jean Harris, Harvey Kaplan, Morris Kirshbaum, Rhea Kuleske, William J. Moffat, Lucy Palermo, Blanche Raisin, Michael F. Tolomeo, Shirley Turner and Laiten Weed.

The concert series at the school began on June 26, with a recital by Mr. Simonds. Other programs have been given by Mr. Simonds with Hugo Kortschak, violist, and Lois Wann, oboist, assisted by Rosalind Simonds and Mr. Kortschak. Others who were heard at later dates include Messrs. Simonds and Kortschak, Emmeran Stoerber, Viola Morris, soprano, and Victoria Anderson, contralto.

Henry Street Music School Begins Registration

The Music School of the Henry Street Settlement, Grace Spofford, director, was scheduled to begin its registration of former students on Sept. 14. Auditions and registration of new students will begin on Sept. 22.

Courses are given in all branches of music and scholarships are available in singing, violin, viola, cello, woodwind and brass. Robert Scholz directs the Mozart Chamber Orchestra. Ivan Galamian is head of the violin department. Dr. Julius Goldstein conducts the adult chorus and is also head of the children's department. Mme. Emma Zador is head of the opera department. Among the faculty of fifty are also Isabelle Vengerova, Lydia Hoffmann-Behrendt, Aurora Mauro-Cottone, Ethel Elfenbein, Eleanor Fisk, Florence Frantz, Katharine Gorin, Maria Horner, Mildred Jones, Hyman Krongard, Cecily Lambert, David LeVita, Joan Rosen, Toska Tolces, piano; Vera Fonaroff, Paul Makovsky, Mara Sebrinsky, Sally Dodge, Max Senofsky, violin; Grace Leslie, Ernestine Andre, Rose Walter, Boris Saslawsky, Hugh Fraser, voice; Kurt Frederick, viola and

chamber music; Anabel Hulme, flute; James Collis and Milton Rosenstock, clarinet; Lois Wann, oboe; Philip Palmer, French horn; Erika Kutzing, bassoon; Simon Karasick, trombone; Cecil Collins, trumpet.

Cleveland Institute Members Heard in Recital

CLEVELAND, Sept. 10.—Beryl Rubinstein, director of the Cleveland Institute of Music and head of the piano department, gave a recital in the Summer Series of faculty recitals, on July 15, in Willard Clapp Hall. His program included Mendelssohn's Rondo Capriccioso, and two 'Songs Without Words', Weber's 'Perpetuum Mobile', Chopin's Etude, Op. 10, No. 6, and Scherzo in E; Debussy's 'Passepied and 'Reflets dans l'eau', and Albeniz's 'Triana'. Elizabeth Stoekler, soprano, of the voice department, and Homer Schmitt, of the violin department, assisted by Lawrence Stevens, at the piano, presented a program on July 22. Miss Stoekler's songs were Scarlatti's 'Le Violette', Bizet's 'Vieille Chanson', Schubert's 'Im Frühling' and 'An Die Laute', Schumann's 'Die Soldatenbraut', Marx's 'Selige Nacht', Strauss's 'Schlagende Herzen', Griffes's 'Upon Their Grave' and Hageman's 'Miranda'. Mr. Schmitt played Saint-Saën's 'Havanaise', and Brahms's Sonata No. 3, in D Minor. W. H.

La Forge-Berúmen Concert

The sixth concert of the La Forge-Berúmen Summer School was given on Aug. 11, by Harriet Versaci, coloratura soprano; Frank Versaci, flutist, and Frank La Forge, composer-pianist. The first part of the program was of old English songs and two sets of variations by Mr. La Forge, accompanied by him on the harpsichord. A setting of five poems by Virgil Thomson was also heard for the first time. Carlotta Franzel, coloratura soprano, appeared as guest soloist at the National Federation of Colored Women's Clubs at Bordentown, N. J., recently. Mrs. Roosevelt made an address.

D'Amicis Reopens New York Studio

Enrico D'Amicis, tenor and teacher of singing, returned from Wildwood, N. J., where he was heard in concert during August, and reopened his studio in Steinway Hall on Sept. 1.

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NEW MUSIC: Seasonal Works for Thanksgiving and Christmas Issued

A THANKSGIVING RHAPSODIE AND A CHRISTMAS CANTATA

A STRONG feature of novel character for Thanksgiving services is Harvey Gaul's new rhapsodie for organ, strings, tympani and cymbals entitled simply 'Thanksgiving', which is based on the chorale, 'Now Thank We All Our God'. It is published by J. Fischer & Bro.

Interesting material for the organ and the full string choir, against which the tympani and the cymbals are adroitly used, leads up to a majestic proclamation of the chorale tune, and then after two or three changes of mood there is an impressively brilliant finale. The writing for the combination of instruments Mr. Gaul has here chosen is characteristic of his now familiar compositional fluency. This is a work that would lend a special artistic interest to any Thanksgiving service. The performance-time is given as eight minutes.

For the festive season that follows so soon after, the same house has issued a Christmas cantata by Wm. A. Goldsworthy entitled 'One Night in Bethlehem', with text by John Mason Neale and from the Scriptures. The work is written for a chorus of mixed voices with optional part for junior choir. Mr. Goldsworthy has planned his cantata in three parts, bearing the subtitles, 'Expectation', 'In the Fields' and 'At Bethlehem', and has made telling use of two traditional Christmas hymns, 'O Come, O Come, Emmanuel' at the opening and 'Good Christian Men, Rejoice' at the end, both of which he has subjected to impressively effective choral treatment. The recitative parts for solo voices are well fashioned and the choral parts are all of fine musical quality. The time required is twenty-five minutes.

MILHAUD'S RONSAUD CYCLE ISSUED FOR VOICE AND PIANO

A SET of four 'Chansons de Ronsard' by Darius Milhaud originally written for voice and orchestra is published by Boosey & Hawkes with piano accompaniment replacing the orchestra part. Along with the original French texts English translations by Henry Pleasants are provided. The voice part in all the songs is for a high soprano, as witness the high D at the end of 'A Cupidon' and the crowning high E in 'Tais-toi, Babillarde'.

The opening song, 'A une fontaine', in waltz rhythm, is so characteristically Milhaud-ian that it serves particularly well to prepare the listener for what is to come. At the same time, it is the most acrid harmonically and the remaining songs consequently have surprises in store in revealing a charm and a graciousness of mood not adumbrated in it. The second, 'A Cupidon', with its florid line, the most graceful in contour of all, achieves the greatest measure of beauty. The third, 'Tais-toi, babillarde', consis-



Harvey Gaul



Gail Kubik

tently maintains the highest tessitura, while the fourth, 'Dieu vous gard', ranks next to 'A Cupidon' in appeal. There is a piquant interest in this cycle of songs notwithstanding the formidable difficulties with which they bristle.

A SONATINA FOR PIANO BY HEIFETZ PRIZE WINNER

VENTURING for the first time into the piano field, Gail Kubik, winner of the Heifetz Violin Concerto Prize, has now written a Sonatina for Piano, which is published by the Mercury Music Corporation. It is a work in four short movements, covering only twelve pages in all.

This composition has interest for all who are modern-minded in their musical thinking and particularly for those who have been attracted to the indisputable evidences of individual creative talent revealed in Mr. Kubik's violin and recorder works. The writing in the Sonatina is marked not only by the harmonic emancipation of the modern school, but also by the influence of the exponents of economy of means. On a first inspection there seems to be a melodic and harmonic angularity that lends a cerebral tinge to much of the music. In fact, certain designations given are apt clues to its character, as, for instance, "fast, hard and brittle" for the closing movement. This movement is a toccata, while the second is a short scherzo, the first is a Moderato movement of a challenging character and the third is a very slow, contrapuntal movement.

MORE CHRISTMAS NOVELTIES AMONG GALAXY PUBLICATIONS

MORE new Yuletide music of distinguished quality has come from the Galaxy Music Corporation, with Frederick Erickson's carol for children, 'God Rest Ye Merry, Innocents', a setting of a gripping poem by Ogden Nash, striking an unusual note in stressing the tragic legacy the world of today offers children. It is a deeply impressive work of timely significance and fortunately it ends in a spirit of cheery optimism that the children of today will give to theirs "a sweeter Christmas than we bequeathed to you". It is scored for four-part mixed chorus and the sing-

ing time is four minutes.

Another Christmas song, outstanding in character and treatment, is an 'Ancient Moravian Christmas Carol' by Christian Gregor as freely arranged by Harvey Gaul for chorus of boys' and girls' voices, while Gwynn S. Bement has arranged for three-part women's chorus Carl Reinicke's ingratiating 'On That Christmastide in the Long Ago', for which Marshall Kernochan has provided an effectively expressed English version of the Andersen text. Orvis Ross has written a carol anthem of appealing charm and simplicity entitled 'Away in a Manger', a setting of a Martin Luther poem for mixed voices with contralto solo, and other fine novelties for the Christmas season are Frank Scherer's 'Gifts of the Magi' for men's voices in four parts, with soprano or tenor solo, and Margarethe Hokanson's 'Angels and Shepherds' for mixed voices.

As choral music for other occasions 'The Apple Tree Wassail', a gay Somerset folksong, has been arranged for four-part mixed chorus by Gwynn S. Bement and Walter Kirtledge's 'Tenting on the Old Camp Ground', for chorus of women's voices in four parts by Gena Branscombe, the sacred literature being enriched by an excellent elaboration of 'A Mighty Fortress Is Our God' as a motet for mixed voices by Edwin Liemohn and still another version of Channing Lefebvre's fine choral arrangement of Handel's 'Thanks Be to Thee', this one for women's voices in three parts.

For solo voice a good recital song is offered in 'Can I Forget?', a free adaptation by Frederick Bristol of an old Catayas French air, 'Moi t'oublier!', the naïve simplicity of which is carefully preserved. An English text by Mildred Seitz is given along with the original in French.

TWO-PIANO SYMPHONIC DANCES BY RACHMANINOFF PUBLISHED

OF arresting interest to duo-pianists, most of whom have played one or both of the composer's suites, Op. 5, and Op. 17, either in part or entirety, is the publication by Charles Foley of a new major work for their medium by Sergei Rachmaninoff, a set of Symphonic Dances, his Opus 45.

This set is aptly named, for in each dance the architecture is based characteristically on broad lines, on which an edifice of generous proportions is erected, while the sonorities are of orchestral character in their range of coloring. The dances are three in number, the third being the most extended, as it is the most brilliant, forming a climax to the set. There are, naturally, many of the familiar Rachmaninoff earmarks in the melodic material, but there is at the same time an added piquancy in many of the melodic phrases, notably in the especially lovely middle section of the first dance. The writing has all the authority of treatment and the harmonic richness and resourcefulness expected of the composer. This work, either in whole or in part, may be expected to be featured on many of the two-piano programs of the imminent season.

The same publisher also issues three fine transcriptions for piano solo by Mr. Rachmaninoff, one of his beautiful song 'Lilacs'; one of a 'Lullaby' by Tchaikovsky, which as thus treated makes a delectable piano piece, and a set of three numbers from Bach's E-Major Partita for violin, the Preludio, the Gavotte and the Gigue. The transcription of the Preludio is, of course, not a new work, but the arrangements of the Gavotte and the Gigue are recent, and all three are published in one cover as a

suite to exhilarate both pianists and their audiences.

MASTERPIECES FOR PIANO ARRANGED FOR CLARINET

FAMILIAR piano classics are now finding their way into the repertoire of the clarinet by way of arrangements made by the Hungarian pianist, Andor Foldes, with Benny Goodman as a collaborator. The two pieces thus far taken over are Chopin's Nocturne in C Minor and the 'Valse Oubliée' by Liszt. The publisher of the series of Masterworks Arranged for Clarinet and Piano thus inaugurated is Carl Fischer.

These arrangements have been skillfully devised by Mr. Foldes. In the Chopin nocturne he has made a substantial concession to the pianist by eliminating most of the octaves in the middle section and replacing them with single notes for each hand. Mr. Goodman's share in the collaboration has consisted in editing and revising the clarinet parts, thus giving to them a stamp of authority in treatment parallel with that which characterizes the piano parts. These are pieces to be commended to the attention of all clarinetists.

A NEW SHORT SONG BY M. WOOD HILL

A CHARMING little song by M. Wood Hill entitled 'Where?' has just been published by Axelrod Publications. The text, which is from the French of Béranger, is given in an English translation by the composer.

The music of this song reflects the spirit of the words with unusually felicitous aptness and has a gaily flitting character that, to borrow a phrase from the text, is like "a brush of the wing". And not only is the melodic line graceful and ingratiating but the piano accompaniment is so devised as to add immeasurably to the charm of the song's effect. This is a song of exceptional quality throughout the two pages of its extent. It is written for a medium voice.

CHROMATIC STUDIES FOR VIOLIN TO AID DOUBLE-STOP PLAYING

IN devising his Studies in Chromatic Double-Stops for the Violin, a recent Carl Fischer publication, D. C. Dounis was prompted by the fact that the modern trend of music is towards chromaticism and atonality, whereas the teaching of violin technique is still based upon the diatonic scale and its harmony almost exclusively, the result being that when confronted with a modern work the player feels somewhat "lost".

Another reason given for insistence upon developing a violinist's technique along chromatic lines is that the acquisition of reliable intonation is almost impossible if the mind is not trained to visualize the fingerboard chromatically. And since it appears that Paganini was the only one to recognize the importance of the chromatic scale in the technical training of violinists, the point is made that this was the essence of his so-called "secret".

The book consists of eight studies in chromatic scales, namely, in perfect fifths, in minor sixths and augmented fifths, in augmented fourths and diminished fifths, in major sixths and diminished sevenths, in perfect fourths, in major thirds and diminished fourths, in minor thirds and augmented seconds, and in octaves. Here within the compass of but a few pages is a wealth of unusually rewarding technical material. L.

For Organ Solo:

Prelude on 'St. Fabian', by F. Rayner Brown, a well-planned and effective piece of two pages in length (Elkan-Vogel).

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* F. D. Perkins in the New York Herald Tribune, Aug. 23, 1942

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WILLIAMSON HOLDS MASSACHUSETTS CAMP SESSION

Members of John Finlay Williamson's Professional School and Vocal Camp at Northfield, Mass. The Faculty, in the Front Row, is, from the Left: Harold Hedgpeth, Ora Hedgpeth, Dr. Williamson, Mrs. Williamson, Dr. Alexander McCurdy, LoRean Hodapp and John Gaius Baumgartner. Dr. Williamson Previously Held a Similar Session in Occidental College, Los Angeles

Dalcroze School Plans Season

The 1942-1943 season of the Dalcroze School of Music at 9 East 59th Street, will open officially on Oct. 8, when accredited classes for kindergarten teachers, music teachers and supervisors will meet. Normal School groups form on Oct. 9, amateur evening classes meet on Oct. 13 and classes for children open on Oct. 3. The faculty is headed by Paul Boepple. Dalcroze classes and theory instruction are given by John Colman, Arthur Mendel, Hilda Schuster, Mita Rom, Johanne Gjerulff and Mr. Boepple. The children's classes are given by Miss Schuster, Barbara Bullard, Gracia DeBruyn, Nellie Kavelin. The

instrumental department is under the direction of Karl Ulrich Schnabel, pianist, who is assisted by Miss Bullard, Helen Fogel, piano; Helen Airoff, violin; Aaron Bodenhorn, cello; Kurt Frederick, viola; William Gephart, voice; Anabel Hulme, flute; Herman Price, clarinet; Lois Wann, oboe; Carl Weinrich, organ.

Bartholomew to Head Music at Goucher College

BALTIMORE, Md., Sept. 10.—Wilmer T. Bartholomew has been named chairman of the Department of Music of Goucher College, succeeding Dr. Laurence A. Petran, who resigned to accept the appointment as associate professor in the Department of Music at the University of California. Mr. Bartholomew will be organist and director of Choral Music as well as head of the department. Otto Ortmann and Dr. Joseph Lert will appear as visiting lecturers at the college. Mr. Ortmann will conduct courses in harmony and the development of music in the Nineteenth and Twentieth Centuries. Dr. Lert will lecture on music from primitive times to the Nineteenth Century.

Fuchs Heads Music Department at University of Richmond

RICHMOND, VA., Sept. 10.—Henry H. Fuchs, State Supervisor of the WPA Virginia Music Project until its liquidation last June, recently resigned as Assistant State Supervisor of the WPA Recreation Department to accept the directorship of the Music Department of the University of Richmond. Prior to his WPA music activities, Mr. Fuchs was conductor of the Roanoke Symphony, and taught in its Extension Division of the University of Virginia, at Hollins College, summer sessions at the University of Virginia, and in Westhampton College of the University of Richmond and summer courses at Columbia University.

Weinrich to Teach Organ at Columbia

Carl Weinrich, a member of the Wellesley College Faculty since 1936, will conduct two courses in organ at Columbia University Extension during the academic year beginning on Sept. 24. He will give individual instruction in organ technique, and repertory and interpretation. He will replace the late Charles Henry Doersam, who was organ instructor at Columbia for twenty-two years. Mr. Weinrich has appeared with the Boston, Cleveland and Rochester Philharmonic Symphonies. He will continue his teaching at Wellesley and at Dalcroze School.

QUEENA MARIO GIVES 'L'ORACOLO' IN BETHEL

Summer Opera Season Closes with Double Bill—Pupils Fill Active Schedule

BETHEL, CONN., Sept. 10.—Queena Mario concluded her Summer opera season at the Mario Barn Theatre on Aug. 28 with a revival of Leoni's 'L'Oracolo' in a bill with Mascagni's 'Cavalleria Rusticana' and the Garden Scene from 'Faust'. Mme. Mario sang in the Leoni work when it was last heard in this country on the occasion of Antonio Scotti's farewell at the Metropolitan Opera House. The revival was sung in English, the cast headed by George Britton, Benjamin De Loache, Maria Marlo and Donald Dame. Audrey Bowman and Vivian Bower appeared with Mr. Dame and Mr. Britton in the Mascagni work, and Ethel Barrymore Colt was the Marguerite in the 'Faust' excerpts.

On Aug. 7 acts from 'Trovatore', 'Traviata' and 'Carmen' were presented by Mme. Mario, Miss Colt, Miss Bowman, Miss Bower, Frederick Schweppe and Mr. De Loache.

In addition to appearing in Mme. Mario's opera productions young singers studying with her have fulfilled an active Summer schedule. Edward Kane, tenor, has appeared at the Colon Opera in Buenos Aires in 'The Magic Flute' and 'The Bartered Bride' and will be soloist in the 'St. Matthew Passion', to be presented by the Buenos Aires Symphony in October.

Andzia Kuzak, soprano, appeared in 'The Duenna' at the theatre in Dennis, Mass., and also in Princeton, N. J. Yolanda Lupacchini is the leading mezzo-soprano with the Paper Mill Playhouse in Maplewood, N. J. Miss Colt sang Masha in the 'Chocolate Soldier' with the Gallo Company in Washington. Miss Bower is heard almost weekly with the N. B. C. Symphony on the 'I Believe' program Sunday afternoons.

Rowe Leads Chamber Concert at Cleveland School

CLEVELAND, Sept. 10.—George Rowe conducted the second of the chamber orchestra concerts at the Cleveland Music School Settlement on July 12. Pleasant weather permitted the program to be played in the courtyard as planned. Faculty members, students, and friends of the settlement made up the orchestra. The program consisted of the Concerto Grosso in E Minor, the Schubert Symphony No. 5, Faure's Suite, 'Masques and Bergamasques', Lalo's 'Two Aubades', Kent Kennan's 'Night Soliloquy' in which Martin Heylman was heard as solo flutist, and Brahms's 'Hungarian Dance' No. 1.



Hans Barth with His Summer Class: From the Left, Top Row, Nancy Weiser, Shirley Thompson, Mr. Barth, Mary Stewart Wilsbach, Dorothy Powell; Bottom Row, Lois McCurdy, Lawrence Chaikin, Laura King

YORKTOWN HEIGHTS, N. Y., Sept. 10.—Hans Barth, pianist and teacher, recently completed his summer season on the estate of George W. Johnson which he rented for the summer. Mr. Barth goes this month to the MacDowell Colony at Peterboro, N. H., where he plans to work on his concerto for piano and orchestra.

Bronx Music School to Open

The Bronx House Music School, a settlement music school at 1637 Washington Avenue, will open its thirty-first season on Sept. 24. Private lessons are available in piano, voice and all orchestral instruments.

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ALBERTI HOLDS TEXTS CLASSES

Solon Alberti and Mrs. Alberti (Nita Gale) in Wichita Falls

WICHITA FALLS, TEX., Sept. 10.—For the first time in thirteen years of summer teaching trips in the West and South, Solon Alberti, New York voice teacher, visited Texas and held conducting classes. Mrs. Pearl Calhoun Davis, leading local teacher and director of music of the First Methodist Church of Wichita Falls, managed the master class and arranged 211 lessons in a two-week period. Mr. Alberti and his wife (Nita Gale) gave three concerts at Sheppard Field for Army men; one for soldiers in the

Red Cross Hospital at the field, and Miss Gale and Finley Walker, baritone, sang for the USO under the direction of Nita Akin, organist, with Mr. Alberti at the piano.

The climax of the season was a performance of 'Elijah' with Mr. Alberti conducting a massed chorus from the various church choirs. Soloists were Miss Gale, Mr. Walker and E. A. Scarbrough, tenor. From Wichita Falls, Mr. Alberti went to Fort Worth, where he spoke on the Vocal Forum and was judge of the state contest finals of the Texas Music Teachers Association. He and Miss Gale also gave a recital for the State College for Women in Denton.

INSTRUMENT STYLES STUDIED BY PENGELLY

'Blue Book of Style' Examines Art of Cabinetmakers of Musical Instruments

Of indubitable value to piano manufacturers, makers of radio cabinets, electric organs and other instruments, is 'The Pengelly Blue Book of Style' by J. Bradford Pengelly. The volume is a study of the art of styling as applied to musical instruments and is lavishly illustrated with special drawings and engravings. It is published by the Music Times Company of Chicago and is issued in a limited edition of sixty copies.

Pictures of pianos, radios and radio-phonograph combinations are placed in the category under which their makers have classified them, that is, as 'Regency', 'Sheraton', 'American Colonial', etc. The manufacturers themselves, as the author says, can study the drawings and descriptions of each style and then judge for themselves how correctly their models measure to the styles assigned. The author has not assumed the responsibility of classification. The work begins with essays on 'The Origin and Nature of Style' and on 'Styling in Ancient Times'. There are charts of styles from 4000 B.C. to the present and a chart, 'Chronology of Style According to Countries'. There are valuable chapters on the history of cabinetry in relation to musical instruments, on piano seats, woodcarving, music cabinets, stringed, percussion, wind instruments, the organ, harp, piano, accordion and radio and electronic instruments. In addition there is a directory of manufacturers of musical instruments, glossary of technical terms and many special charts. There are also excellent reproductions in color of various cabinet woods.

Los Angeles Conservatory Ends Summer Session

LOS ANGELES, Sept. 10.—With Olga Samaroff Stokowski and Louis Persinger, both of the Juilliard Graduate School, in charge of the piano and violin departments of the Summer master school, the Los Angeles Conservatory of Music, Hal D. Crain, director, recently concluded one of the most successful Summer seasons held on the Pacific Coast in several years. In addition to private and class teaching, the Layman's Music Course, inaugurated in the West by Mme. Stokowski, was unusually successful, both in Los Angeles and in Pasadena, where another series was given. The final lecture in the Wilshire-Ebell Theater on Aug. 23 was on the subject, 'Music of Our Time'. Three modern concertos, including a new one by Khatchaturian, were played, the performers being William Kapell, Dorothy Lunde, Richard Thiele and Nellie Burt Wright. Earle C. Voorhies, Juilliard graduate and assistant to Mme. Stokowski in her Layman's Course, has joined the faculty.

PEABODY TO BEGIN SEVENTY-FIFTH YEAR

Scholarships Open at Music School in Baltimore—List Examinations

BALTIMORE, Sept. 10.—Preparatory to the opening of its seventy-fifth year, on Oct. 1, the Peabody Conservatory was scheduled to begin its examinations in the advanced department on Sept. 14. In the preparatory department under the direction of Virginia Blackhead, pupils are accepted at any stage of training.

Free scholarships providing three years of study are again offered to begin with the coming season. These scholarships will be decided by competitive examinations held between Sept. 19 and 25. All applications should be filed before Sept. 16 on special forms obtained from the conservatory. Piano and violin scholarship are open to candidates under twenty-one years of age; organ, 'cello, voice, composition and school music to those under twenty-five. Four scholarships will be awarded for the opera class, two for bass and two for tenor. Examinations for one-year scholarships for study of certain orchestral instruments, will be held on Sept. 26.

New England Conservatory Aids in Fuel Conservation

BOSTON, Sept. 10.—Due to the possible oil shortage the New England Conservatory has decided to close its class rooms in the new building which adjoins the original structure, and to move its classes back into the old building for the duration. The only parts of the new building to be kept open are the record library and the recording room. By recent action of the executive committee of the trustees, the school colors have been changed from the traditional white and gold, adopted nearly three-quarters of a century ago, to blue and gold. The new colors have been adopted because of the fact that in the academic hood which may be worn by holders of bachelor's and master's degrees, pink is the predominating color assigned to the field of music. It has been felt by those in authority that the blue and gold would form a stronger combination than the white and gold originally selected.

G. M. S.

Ferland Reopens Studio

Dr. Ernst T. Ferland, musicologist and expert in creative music education, will resume his activities at the New School for Social Research, the YMHA Music School, and the American Peoples Schools. His lecture and workshop courses in ear training, improvisation, creative keyboard harmony and music appreciation, intended for teachers, students and music lovers, present a new approach to the understanding and extemporaneous creation of music. In his studio, 28 West 74th Street, Dr. Ferland gives also individual instruction in composition, 'Practical Theory', sight singing and ear training, improvisation, etc., both for professional students and music lovers.

Academy of Vocal Arts Makes New Plans

PHILADELPHIA, Sept. 10.—Vernon Hammond, executive director of the Philadelphia Academy of Vocal Arts, announces the enlargement of the school's facilities during the coming season by the formation of classes in operatic acting and musical ensemble for singers who are studying privately with voice teachers. During the course of the season, a number of major stage works will be rehearsed, among them 'Der Rosenkavalier', 'Pelléas et Mélisande' and 'Lucia di



Viola Morris, Soprano (Left), and Victoria Anderson, Contralto, English Duo, with Bruce Simonds, Dean of the Norfolk Music School of Yale University, and Ward Davenny, Accompanist (Right). The Artists Concluded the Concert Series at the School This Summer

Lammermoor'. Public performances of 'Der Freischütz' and 'The Gypsy Baron' are being considered, depending upon the effects of the draft upon the number of male students. Admission to classes will be by competitive auditions.

W. E. S.

Maier Pupil Engaged by Orchestras

Leonard Pennario, seventeen-year-old pianist of Los Angeles, pupil of Guy Maier, has been engaged to play the new Concerto by Arthur Bliss with the Chicago Symphony on Feb. 25 and 26. He is also to appear with the Denver Symphony on Dec. 11. He will tour the East and Middle West in November and February. Mr. Maier conducted courses this Summer in Chicago, Milwaukee, Minneapolis, Buffalo, Philadelphia, Richmond, Asheville and New Orleans, attended by over 500 teachers and pianists.

Blair McClosky, baritone, conducted a master class in singing at the University of Michigan. The class, which began on June 29, closed on Aug. 30.

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Sprague-Coleman, publisher

II
Cantata: THE DANCER OF FJAARD
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SUMMER OPERA REHEARSAL
At the Deertrees Theatre, Enrica Clay Dillon, Director, (Left) and Her Associates Rehearse an Operatic Production

HARRISON, ME., Sept. 10.—The Deertrees Theatre, directed by Enrica Clay Dillon, devoted itself exclusively this Summer to study and performance of operas, oratorios and other musical activities. Individual training was given in acting, score reading, interpretation, phrasing and characterization for operas. 'Carmen', 'Otello', 'Aida' and 'Adriana Lecouvreur' were presented on the stage.

In addition to Miss Dillon, who gave courses in fundamental training and in the production of operas, members of the company were coached by Beryl Blanch, voice; Igor Sergeevitch Bouryanine, conductor, in ensemble; and George Wells, dancer, in movement. Mr. Wells is also technical director at Deertrees and conducted classes in stage lighting at the theatre.

Philadelphia Conservatory Plans Year

PHILADELPHIA, Sept. 10.—The Philadelphia Conservatory of Music, Maria Ezerman Drake, managing director, is entering upon its sixty-sixth season. It has reengaged its principal teachers, including Madame Olga Samaroff, piano master class; Allison R. Drake, piano; Boris Koutzen, Trudy Gun-

dert, violin; Elsa Hilger, 'cello; Edna Phillips, harp; Susanna Dercum, Clyde R. Dengler, voice; Robert Elmore, organ; and Paul Nordoff and Vincent Persichetti, composition and theory. The D. Hendrik Ezerman Foundation Scholarship Contest will be held at the Conservatory the latter part of this month. The winner will receive a scholarship with Mme. Samaroff at the Conservatory.

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Bauer is artist advisor to the school, also on the faculty are Hugo Kortschak, Diran Alexanian, George A. Wedge, Hugh Ross, Vittorio Giannini and Dr. Howard Murphy. Wind instruments are taught by first desk men of the Philharmonic Symphony and assistants. The school has three orchestras, a chorus and many ensemble groups. A special scholarship in viola for study under Julius Shaier, violist of the Roth Quartet, and also giving the student opportunity of taking theory and supplementary classes will be awarded to an advanced student.

Joyce Barthelson Named Composer for Western Maryland College

WESTMINSTER, MD., Sept. 1.—Joyce Barthelson, American composer, pianist and conductor, has been appointed to the post of resident composer at Western Maryland College. Miss Barthelson was born at Yakima, Wash., and received her musical training in this country. For the past six years Miss Barthelson has been a resident of New York City.

Louise Taylor Pupil Wins Award

Paula Lenchen, pupil of Louise Taylor, operatic soprano and teacher of singing at Bronx House Music School, recently won the Sidney Fritz Scholarship entitling her to a year's study at the Cincinnati College of Music.



Holt
Hugo Kortschak and a Pupil, Jean Harris, of Tulsa, Okla., at the Norfolk Music School

Hugo Kortschak, violinist, spent the Summer in Norfolk, Conn., where he was on the Summer faculty of the Norfolk Music School of Yale University until July 31. He appeared in recital with Bruce Simonds, director of the school, and with Mr. Simonds and Emmeran Stoeber as a member of the Faculty Trio. On Oct. 19 Mr. Kortschak will conduct the New Haven Symphony in its first concert of the season when Carroll Glenn will be the violin soloist.

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Manhattan School of Music to Open

The Manhattan School of Music will open for the season on Oct. 7. Registration for students of theory, string and wind instruments will be held on Sept. 18; for piano students on Sept. 28; and for voice and chorus on Sept. 25. Janet D. Schenck is the founder and director of the school and heads the piano department; Harold

NORDICA PORTRAIT HUNG IN MAINE STATE HOUSE

Painting of Singer as Isolde by George Kirtland Bishop, Presented by Nordica Memorial Association, Unveiled by Late Singer's Cousin

AUGUSTA, ME., Sept. 10.

PRESENTED by the Nordica Memorial Association, a portrait of the singer in the role of Isolde, painted by George Kirtland Bishop, was hung in the Hall of Flags in the State House on Aug. 20. The late soprano, a native of Farmington, Me., is the first woman to be honored by having her portrait in the State House.

The portrait was unveiled by Mrs. Maude Norton Gray, a cousin of the singer. Addresses were made by John H. Huddilston, chairman of the State of Maine Art Commission, and by Arthur D. Ingalls of Farmington, president of the association. Mr. Ingalls made especial reference to Nordica's patriotism and her untiring efforts in the field of Woman's Rights which, however, did not come to fruition until five years after her death with the adoption of the Nineteenth Amendment in 1919.

The Nordica Memorial Association was founded in 1927 for the purpose of repairing and keeping in condition the birthplace of Lilly Norton, later to become known as one of the world's greatest singers. The house, after the death of the singer's sisters fell into disrepair and was rapidly becoming a ruin. After it had been put into condition, relics of the singer were accumulated, the principal acquisition being in 1931 when her cos-



The Portrait of Nordica as Isolde, by George Kirtland Bishop

tumes, stage jewelry and accessories, opera scores, china, glass and furniture, which had been in storage since her death in 1914, were presented by an anonymous donor. The collection, representing a vast outlay of money, is only partly on display in the Nordica birthplace owing to the restricted size of the house. One of the aims

of the association is the erection of a fireproof building on the property where the collection may be kept safely and seen by the many visitors who come to the house during the months when it is open for inspection.

Nordica was born in the Farmington house on Dec. 12, 1857, and died in Batavia, Java, on May 10,

1914, as the result of pneumonia with which she was taken ill following the wreck on Thursday Island of the ship upon which she was sailing from Australia while on a concert tour of the Orient. She had been before the public between thirty-five and forty years, making her first appearance in 'The Messiah' with the Handel and Haydn Society of Boston in 1876, and her operatic debut in Milan three years later.

Ben Stinchfield, New York representative of the organization and member of the board of directors, who has assembled a Nordica bibliography as a nucleus for the museum, also arranged for the exhibition of the Nordica portrait at the Metropolitan Opera House last season.

SAN CARLO OPERA PLAYS IN CAPITAL

Gallo Company Presents Open-Air Series at Watergate in Spite of Rain

WASHINGTON, D. C., Sept. 6.—War and weather played havoc with the San Carlo Company's scheduled week of open-air operas at the Watergate. From Aug. 7 to Aug. 13, four out of seven performances were postponed on account of rain. Then two of the postponements were rained out, one of them 'Aida'. With a determination close to grim, Fortune Gallo moved 'Aida' on to another date. He hadn't calculated on the war as well as the weatherman. On Aug. 18, the twice-postponed performance of 'Aida' was stopped shortly after the beginning of the second act by a surprise blackout.

On one date or another, however, the company managed to run through most of its staples: 'Carmen', 'Faust', 'Il Trovatore', 'Rigoletto' and 'The Barber of Seville' as well as part of 'Aida'. But the standard double bill, 'Pagliacci' with 'Cavalleria Rusticana', originally scheduled for Aug. 12 and then for Aug. 17 and rained out both times, was never played. Those blacked-out patrons stormed the box-office in such numbers the management finally decided to pacify them with substitute tickets for 'The Chocolate Soldier' given at the Watergate by another management the following week.

Chamber Series Completed

At Meridian Hill Park, C. C. Cappel's luck held and the last three concerts in his Starlight Chamber Music Series were performed without interruption. On Aug. 6 and 10, the University Trio played charming programs of trios by Beethoven, Mendelssohn, Dvorak and others. For his concluding program, Mr. Cappel introduced the Ralph Kirkpatrick Ensemble, known to Washingtonians who have journeyed to Williamsburg for the music festivals there. Mr. Kirkpatrick was wary of the behavior of a harpsichord in the open, but it behaved very well. The Eighteenth Century music his group presented—most of it fresh and unfamiliar—was enthusiastically received. AUDREY WALZ

BALTIMORE OPENS NEW MUSIC GLEN

Mary Bowen and Elwood Gary Sing with Municipal Band Under Lansinger

BALTIMORE, Sept. 9.—At the dedication of the new Music Glen, in Wyman Park, opposite the Museum of Art on Aug. 20, the Baltimore Music Board, with Robert Paul Iula as secretary, proved that the new site within the heart of the fashionable city district was acoustically suited. The grassy slopes and hillsides served to accommodate an audience estimated at 25,000. The success of this initial concert in Music Glen reflects credit upon the newly-organized municipal music management.

The soloists, Mary Lida Bowen, local soprano, who is scheduled to create the role of the leading soprano in the new opera 'The Opera Cloak' by Walter Damrosch in New York in November, and Elwood Gary, the Baltimore tenor who recently won the Metropolitan Opera award, both singers trained locally by Eugene Martinet, naturally were heard with keen civic interest. Moreover, these artists gave artistic presentations which warranted the recalls and additional encores. The program was an all-Herbert one, in which Robert V. Lansinger and the Municipal Band

brought pleasure to the vast audience. Mr. Iula considered the evening's concert a test for the new location, and was sufficiently encouraged to suggest the possibility of symphonic concerts there for next season.

With the Greek architectural background of the Museum of Art Building and the music of the Homewood Quartet, dispensing Brahms, Beethoven and Schubert, music lovers had their fill at the Midsummer concert on Aug. 19. This was the second outdoor program, the others of the series having taken place within the Museum building. Veda Reynolds, William Stone, Alexander Fishman, Mischa Niedelman, Gilbert Eney, with assistance of Richard Goodman, pianist, gave excellent interpretations to the listed works. The series will continue Aug. 26 and Sept. 2.

On Aug. 5 the group gave spirited interpretations of the Beethoven piano Quartet, Op. 16, the Brahms string Quartet, Op. 51, and the Dohnanyi Quintet, Op. 26. The large audience expressed its approval of the presentation.

Band Concert Held

A patriotic massed band concert, given at Druid Hill Park on July 30, was the initial occasion of the new order of civic music as under the guidance of the newly formed Board of Municipal Music with Mr. Iula as executive secretary. The presence of Mayor Howard

Jackson, and the members of the board and other city officials, gave distinction to the evening's entertainment, which, besides the music as conducted by Robert Lansinger and Osmar Steinwald, with community singing and movies gave great pleasure to the huge audience. FRANZ C. BORNSCHEIN

GRACE MOORE STARTS OPERETTA COMPANY

Organization Scheduled to Play for Six Months Each Season

Grace Moore has organized, with Russell Lewis and his associates, a new operetta company which will begin its activities in January, 1943, after Miss Moore's engagement with the Metropolitan Opera is completed.

The organization, according to the soprano, will be a permanent one, and will be active at least six months of every year, with stars of the opera world making guest appearances in old musical favorites, as well as in new creations by American composers. Wilbur Evans, concert baritone, who recently appeared with success as Danilo in 'The Merry Widow' in Carnegie Hall, will be Miss Moore's co-star. It is probable that the first production will be a completely revised version of 'La Belle Hélène', with Miss Moore as Helen and Mr. Evans as Paris.



At a Spaghetti Supper Given by Dusolina Giannini for Olga Samaroff Stokowski Are (Left to Right): Mrs. Hal Crain, Donald Todd, Harry Kaufman, Miss Giannini, Mr. Crain, Mrs. Douglas Beattie, Mme. Samaroff, Louis Persinger and Mr. Beattie

Lotte Lehmann and Risö Stevens Greet Bruno Walter at the Home of Mme. Lehmann in Santa Barbara, Calif.



Parties and Pets



Eugenia Buxton Nurses 'Paddy', Great-Grandchild of 'Nip' and 'Tuck'



Anne Brown Feeds the Chickens on a Farm at Arkville, N. Y.



Jan Kiepura Drinks a Toast in Milk to Lillian Moore, Prima Ballerina of the Cincinnati Summer Opera Co., at a Garden Party Given by Giovanni Martinelli for Members of the Company

Stuart Gracey, Baritone, Summering in Mt. Sinai, on Long Island, with a Feline Handful



Joseph Cole, Baritone, (Left) with Harold Thompson, Former Broadway Star, and Jane Matney of Detroit, at Joe Louis's Farm in Utica, Mich.



Carroll Glenn, with Her Dog Franzl, Out for an Early Morning Stroll on Riverside Drive

Frances Williams, Composer, Enjoys Life on a Farm at Princeton, Canada



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